SUMMER 1991 VOL. 24/NO. 1 DISTRIBUTED BY CMPA $4.25

ROTUNDA

the magazine of the Royal Ontario Museum

THE HIDDEN CODE OF ROMAN PORTRAITS

THE HEART OF INTO THE HEART OF AFRICA

ART AND TRAINS

SWIMMING WITH ICHTHYO-SAURS

FABULOUS PORCELAIN BOXES

Maurice Cullen, *R.C.A.*

"Ste. Pétronille, Ile d'Orléans"
14" x 17" pastel c.1902

Masters Gallery ltd.

Carr • Group of Seven • Milne
Krieghoff • 19th Century • Morrice

815 C - 17th Avenue S.W., Calgary, Alberta T2T 0A1
(403) 245-2064 Tues. - Sat. 10:00 - 5:30

MEMBER PROFESSIONAL ART DEALERS ASSOCIATION OF CANADA INC.

ROTUNDA

the magazine of the Royal Ontario Museum

Volume 24, Number 1, Summer 1991
Date of Issue: May 1991

5
GROWING COLLECTIONS

9
FOOD AND CULTURE
Good Old-Fashioned Cookies

49
MUSICAL NOTES
The Viola d'Amore: Love at First Sight

55
LETTERS
FURTHER READING

56
LOOK AGAIN
Peeling Away the Skin

COVER
What can ancient Roman portrait busts tell us about the social, emotional, and aesthetic codes of Roman culture? Turn to page 14.

PHOTOGRAPH BY CHRIS NICHOLLS

53
BOOK REVIEWS
•Lost Treasures of Britain
•North Pole South Pole
•White Bear: Encounters with the Master of the Arctic Ice
•The Animal Contract
•The Discovery of the Bismarck

14
OF BUSTS AND BEAUTY
Ann Kuttner
How do we read the social, emotional, and aesthetic codes of another culture?

19
INTO THE HEART OF THE MATTER
Robert Fulford
Racist or racist exposé? An exponent of certain attitudes or the study of how certain attitudes are formed? Those were the issues surrounding the ROM's exhibition Into the Heart of Africa

30
JUST SWIMMING WITH ICHTHYOSAURS
Catherine Hollett
At Williston Lake, ROM palaeontologists have discovered a rare and major source of ancient marine reptiles

36
ART ON THE RAILS
Katherine Ashenburg
Canadian railway artists have brought the landscape home

43
THE FLOURISH OF SNUFF BOXES
Meredith Chilton
Porcelain snuff boxes were not only masterpieces of craftsmanship, they embodied the spirit of the eighteenth century

43

ROM TRAVEL

WORLD CIVILIZATION AND NATURAL SCIENCE TOURS

ROYAL ONTARIO MUSEUM
TORONTO, ONTARIO

1991

SOUTH EAST ALASKA
August 10-21

Cruising the Inside Passage from Petersburg, Alaska to Prince Rupert B.C. See the natural wonders and cultures of America's North West coast.

SPAIN: MADRID TO SANTIAGO
September 27-October 11,

A fully booked trip, maintaining a waiting list.

MOZART BI-CENTENNIAL
October 12-27

A timely trip, booked with a waiting list.

GETAWAY 1991
CHICAGO, CHICAGO
October 31-November 3,

Join a small group weekend tour visiting galleries, museums and famous architectural areas of this "wonderful town".

1992

BELIZE
February 22-March 6

A new ROM destination, a nature enthusiast's delight. Visits to Mayan archaeological sites also featured.

INDONESIA
March 1992

An eighteen day trip with exotic destinations Singapore, Yogyakarta, Bali and Sulawesi.

NORTHERN GERMANY
MAY 10-25

Hamburg, Lubeck, Cologne and Aachen. Four days in Berlin. See the incomparable treasures of Merchants, Kings and Emperors.

For further information, call or write: Members' Volunteer Committee Office
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario
M5S 2C6
(416) 586-5513/14

A Program of the Members' Volunteer Committee

ROTUNDA

the magazine of the Royal Ontario Museum

PATRONS

His Excellency The Right Honourable Ramon John Hnatyshyn, P.C., C.C., C.M.M., C.D., Q.C.
Governor General of Canada
The Honourable Lincoln M. Alexander, P.C., K.St.J., Q.C., B.A., LL.D.
Lieutenant Governor of Ontario

BOARD OF TRUSTEES

Thomas Edward Kierans
Chairman

Bluma Appel, C.M.
Lawrence S. Bloomberg
Marian H. Bradshaw
Douglas Creighton
Dorothy Dunlop
Gordon H. Eberts
George R. Gardiner
Kenneth Harrigan
Susanne Loewen
Katherine Masters
James W. McCutcheon, Q.C.
John McNeill, B.Sc., Ph.D.
William L. McDonald
Robert James McGavin
Dixie Anne Montgomery
J. Robert S. Prichard, M.B.A., LL.B., LL.M.
M. D. Wendy Rebanks
Ernest L. Samuel
Dr. Edward Stewart, M.A., E.D., LL.D.
Sara Vered

Robert E. Barnett, *Secretary*

John McNeill, B.Sc., Ph.D., *Acting Director*
David Barr, *Acting Associate Director*
Robert H. Howard, *Associate Director*
Jean Lavery, *Associate Director*
Joseph A. Mandarino, B.S., Ph.D., *Acting Associate Director*
Don Mitchell, *Associate Director*
Michael Shoreman, *Associate Director*

GENERAL INFORMATION, ROYAL ONTARIO MUSEUM

The public is invited to join the Royal Ontario Museum and to share in its activities.
Members automatically receive *Rotunda.*
For further information write Membership Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, or telephone (416) 586-5700.

The Main Building, 100 Queen's Park: (416) 586-5549
Sigmund Samuel Canadiana Building, 14 Queen's Park Crescent West: (416) 586-5524
McLaughlin Planetarium, 100 Queen's Park: (416) 586-5736
The George R. Gardiner Museum of Ceramic Art: (416) 586-8080

Published quarterly by the Royal Ontario Museum

© The Royal Ontario Museum, 1991

Printed and bound in Canada
Indexed in the *Canadian Periodical Index*
Indexed in the *Canadian Magazine Index* and available on-line in the *Canadian Business & Current Affairs Database*
ISSN 0035-8495
Second class mail registration number 1531

SUBSCRIPTIONS AND SINGLE COPY SALES

Subscriptions $16.95 (4 issues) plus 7% GST,
outside Canada add $4.00 for postage and handling; single copies $4.25 plus 7% GST
All circulation and subscription inquiries should be addressed to *Rotunda,*
35 Riviera Drive, Unit 17, Markham, Ontario, L3R 8N4, (416) 946-0406.

ROTUNDA STAFF

Sandra Shaul, *Executive Editor*
Peter Enneson Design, *Design and Production*
Belinda Libera, *Production Manager*

ADVERTISING SALES

Jory, High & Associates, 220 Duncan Mill Road, Suite 504, Don Mills, Ontario M3B 3J5
(416) 447-7999, Fax (416) 447-8034

EDITORIAL AND MARKETING OFFICES

Rotunda, the magazine of the Royal Ontario Museum,
100 Queen's Park, Toronto, Ontario, M5S 2C6,
or telephone (416) 586-5590

Editor's Note

Last spring, as commentary was becoming heated over the Royal Ontario Museum's exhibition *Into the Heart of Africa*, Robert Fulford contacted me. He had seen the exhibition, enjoyed it, and was impressed by the intensity of the reaction to it by some members of the public. The extent of the protest and debate was unprecedented in the history of Canadian cultural institutions, and this could not fail to fascinate a journalist who has covered the Canadian cultural scene for more than three decades. But Fulford also had a personal connection, which alerted him to the controversy before any public declarations and mass media coverage. His daughter, a student at Oakwood Collegiate, was one of two white students who had joined a group from the school's Afro-Canadian Club for a visit to *Into the Heart of Africa*. When she returned home, she told her parents of the anger and distress that some of the black students expressed over the exhibition.

Fulford wished to document and explore the different aspects of the controversy surrounding *Into the Heart of Africa* in an article for *Rotunda*. He has explained what happened at the ROM and where he sees such a situation fitting into the greater scheme of things.

As this exhibition and other displays demonstrate, modern archaeologists, anthropologists, historians, and museum curators look at objects in their original cultural context and in the context of the different cultures that retrieve them. Of what significance is an object to its creator, to those who discover or own it over the centuries, to the modern museum curator studying it, and to the modern museum public viewing it?

Ann Kuttner explores two Roman portraits at the Museum to reveal the values of an ancient culture. Created as beautiful and unique records of family, friends, and social values, Roman portrait busts were later perceived as valued treasures from antiquity, but now at the ROM and elsewhere they may jar the aesthetic sensibilities of visitors. But viewers who open their eyes and minds can discover the beauty of these sculptures. And in her article, Meredith Chilton explains how beautiful little eighteenth-century porcelain boxes, on loan to the Gardiner Museum, were originally an expression of social status and wealth, contemporary aesthetics, and current scientific discoveries, as well as containers for snuff, bonbons, and beauty spots.

Beginning in the 19th century, the Canadian Pacific Railway used carefully composed photographs and idealized landscape paintings to create an enticing picture of western Canada as a promotion for their transcontinental train. The relationship between Canadian art and trains reveals one of the few cultural traditions in this country that has endured for more than a century. Katherine Ashenburg writes about the history of train art and the new murals painted for the recently refurbished stainlesss-steel cars of *The Canadian*.

And finally, Catherine Hollett describes how ROM palaeontologists, working in the Rockies, have discovered an extraordinary source of ichthyosaurs, dolphin-like animals from the era of dinosaurs. After facing so many cultural issues, it's a treat to change pace and ponder the complexity of life before people.

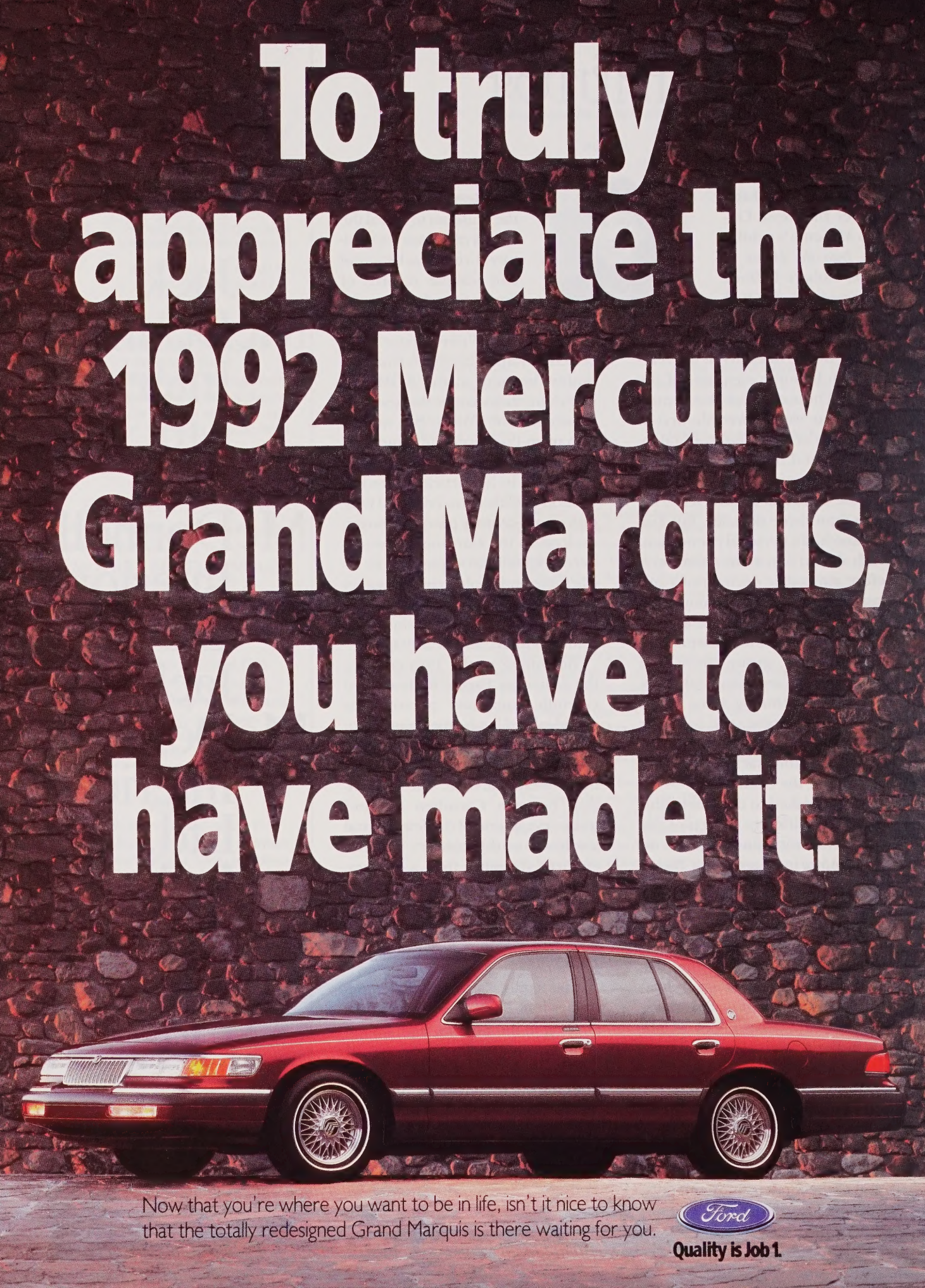
Sandra Shaul

Sandra Shaul

Jack McDonnell Interiors Ltd.
Jack McDonnell Interiors Ltd.
Jack McDonnell Interiors Ltd.
Jack McDonnell Interiors Ltd.
Jack McDonnell Interiors Ltd.
Jack McDonnell Interiors Ltd.

Jack McDonnell
ASID, ARIDO, IDC
(416) 924·9412

To truly appreciate the 1992 Mercury Grand Marquis, you have to have made it.



Now that you're where you want to be in life, isn't it nice to know that the totally redesigned Grand Marquis is there waiting for you.

Ford

Quality is Job 1.

BRIAN BOYLE, PHOTOGRAPHIC SERVICES, ROYAL ONTARIO MUSEUM

The Torah scroll and case from Iraq are important new additions to the Royal Ontario Museum's Judaica collections.

Royal Ontario Museum Receives Historic Torah Scroll and Case

The Judaica collections of the Royal Ontario Museum include objects of European, Middle Eastern, and Chinese origins. While the new Judaica Gallery of the Samuel European Galleries has focused attention on European artifacts, the donation of a parchment Torah scroll and silver Torah case from one of the historic Jewish communities of Iraq will highlight the Museum's West Asian collections. Specific passages from the Torah, which includes the Five Books of Moses, are read weekly from a scroll in the synagogue service. It takes one year to read the Torah from beginning to end.

Edwin Mirvish donated the Torah scroll and case, and with this donation the Royal Ontario Museum became the owner of the oldest

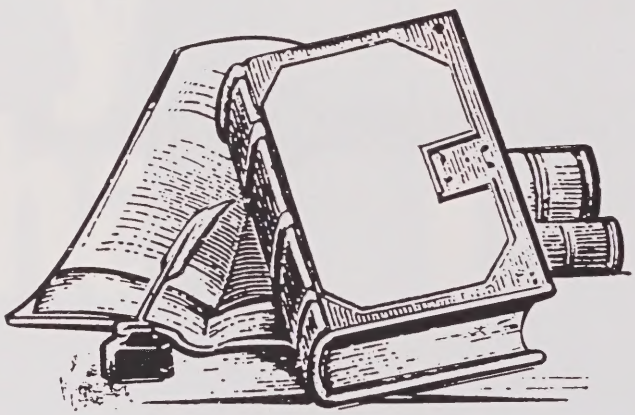
THE BOOK COMPANY

A modern bookstore with traditional values

At the Book Company
we believe in the basics of good service,
great selection and honest value.

Let our friendly and knowledgable staff
assist you in finding the perfect book
for your enjoyment or a thoughtful gift.

Our large selection
of quality titles is enhanced by a fast and
convenient Special Order Service.



THE BOOK COMPANY

Sherway Gardens, 25 The West Mall, (416) 620-4997

Opening this summer in
YORKDALE SHOPPING CENTRE

Torah scroll in a Canadian public institution and the first to possess a case from an Iraqi congregation. The case is inscribed with the name Rabbi Abraham, the man who commissioned it in 1907 in memory of his mother Ruhama, daugher of Katton.

Even though water stains on the handwritten parchment Torah scroll have rendered it unusable in a synagogue service, the scroll is still of great interest to scholars. The writing style points to a very early date. According to Professor Eleazar Birnbaum of the University of Toronto, the scroll was probably written in a provincial area of Iraq, perhaps Kurdistan, in the seventeenth or eighteenth century.

The present case, which apparently replaced an earlier one, was probably made in Iraq. It is upright, rigid, cylindrical, and 76 cm long, made of wood and covered with a sheet of repousée silver. This style is associated with Middle Eastern Jewish communities. The cylinder comprises two equal parts that are hinged at the back and can be held shut by a catch in the front. An onion-shaped dome, the upper section of which has been lost, crowns the case. Silver ornaments, which once fitted on two metal rods protruding from the dome, have also been lost. Both the dome and the cylinder are decorated with a trellis pattern, and beaded crenellations run around the top of the cylinder. Inscribed in Hebrew around the cylinder and inside the dome are prayers, as well as a statement that the owner has the right to remove the Torah scroll and return it during the prayer service.

The West Asian Department of the Museum is very pleased to have such a significant object to represent one of the oldest Jewish populations in the world, that of ancient Babylon, with origins dating to the period of the First Exile (586 B.C.).

Lisa Golombek, curator in the West Asian Department, Royal Ontario Museum

TREAD LIGHTLY—DRIVE RESPONSIBLY OFF-ROAD

PLEASE BUCKLE UP FOR SECURITY. © 1991 RANGE ROVER OF NORTH AMERICA, INC.

It carries seven adults comfortably.

A Range Rover can accommodate five large adults.

And two even larger three-year-olds.

After all, Range Rover's powerful V-8 engine and integral Class III trailer hitch enable you to tow a two-horse trailer without ever breaking stride.

And its mule-like permanent 4-wheel drive will get you cleanly through the most unmentionable of muck.

Inside, a Range Rover surrounds its passengers with virtually every luxury a person could imagine.

There's even enough space in the rear for a large tack trunk.

So stop by for a test drive.

And bring a friend. Or two. Or three...

LAND ROVER **RANGE ROVER**

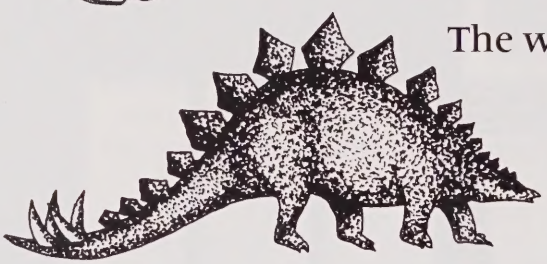
Subscribe to ROTUNDA

the magazine of the Royal Ontario Museum

and ponder with the experts

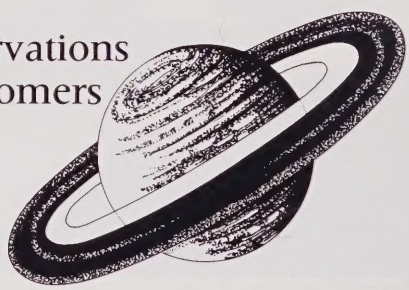
The ancient civilizations of Central America and why they vanished

The wildlife of the Galapagos and how it evolved



The age of the dinosaurs and the geological history of Earth

The mysteries of space and the observations of modern-day astronomers



The story of our ancestors and the building of our Canadian heritage

Read ROTUNDA for the research, the theories, and the facts about the endeavours of humankind and the ways of nature, both past and present.

Join the scientists, archaeologists, explorers, historians, artists, and photographers who investigate and interpret our world.

Don't miss a discovery. Subscribe today.

1-Year Subscription (4 Issues) – $16.95 (plus $1.19 GST)

Address subscriptions to:

ROTUNDA

the magazine of the Royal Ontario Museum

1057 McNicoll Avenue, Suite 104, Scarborough, Ontario M1W 3W6

In the brave new world of radicchio and Cal/Thai cuisine it's nice to know there are still good old-fashioned cookies.

Good Old-Fashioned Cookies

FIRMLY ENSCONCED IN THE HIGH-tech '90s, within easy reach of the next millennium, we have perhaps a natural inclination to lose sight of simple pleasures from the past. All the same, many of the best of them endure. And some, such as cookie baking—not to mention cookie eating—have even become fashionable again.

With the advent of "new" regional cooking by young celebrity chefs across North America in recent years, a number of humble kitchen arts have been resurrected, even glorified, it seems. Old-fashioned vegetables such as the lowly turnip and potato are today more chic than radicchio and chanterelles; hearty, uncomplicated soups and chowders are respected as the works of art they truly are. A memorable roast is once again something more than just another tribute to Jerry Lewis, and there isn't an imaginable type of homemade ice cream or sherbet that someone, somewhere, hasn't thought of and made.

It follows naturally that traditional cookies should once more hold their own—even come out ahead—in competition with fancier if less pedigreed sweets.

By any name, cookies have been made and savoured for many years. In fact the name "cookie" is an Anglicized version of the Dutch *koekje*, or little cake, and is thought to have originated with early Dutch settlers in Nieuw Amsterdam, seventeenth-century precursor of New York. Even when the influence of the Old World on the New was still relatively young, and at a time when cooking methods were rustic at best, European immigrants from many countries were bringing with them their particular traditions, one of which was cookie making.

Spices, such as cinnamon, nutmeg, and ginger, may have been a luxury, and sugar, too, but where there were cattle there was butter, where there were wheat and oats there were flour and oatmeal, and if some other ingredients were not at hand, the New World still provided generous measures of nutmeats for flavour and texture and maple syrup for sweetness, and that was as good a place to begin as any.

Even before early manufactured cookstoves began to be common in Canada—as they did in such cities as Toronto and Montreal by the 1840s—it was possible to find simple hand-shaped or rolled and cut cookies. Cooks could use either a baking hearth, where hot brick

BRIAN BOYLE, PHOTOGRAPHIC SERVICES, ROYAL ONTARIO MUSEUM

walls provided a relatively even heat once the original fire had been raked away, or a flat metal griddle set above an open fire.

By the 1800s immigrants sometimes brought along with their other few possessions simple tin cookie cutters—or at least the memory of such utensils and the knowledge to craft replacements in their new land. The ROM boasts several of these among its collection of early Canadian artifacts, simple tin shapes—stars and diamonds—joined with rough solder to a handle and base and still every bit as useful as the modern equivalent would be.

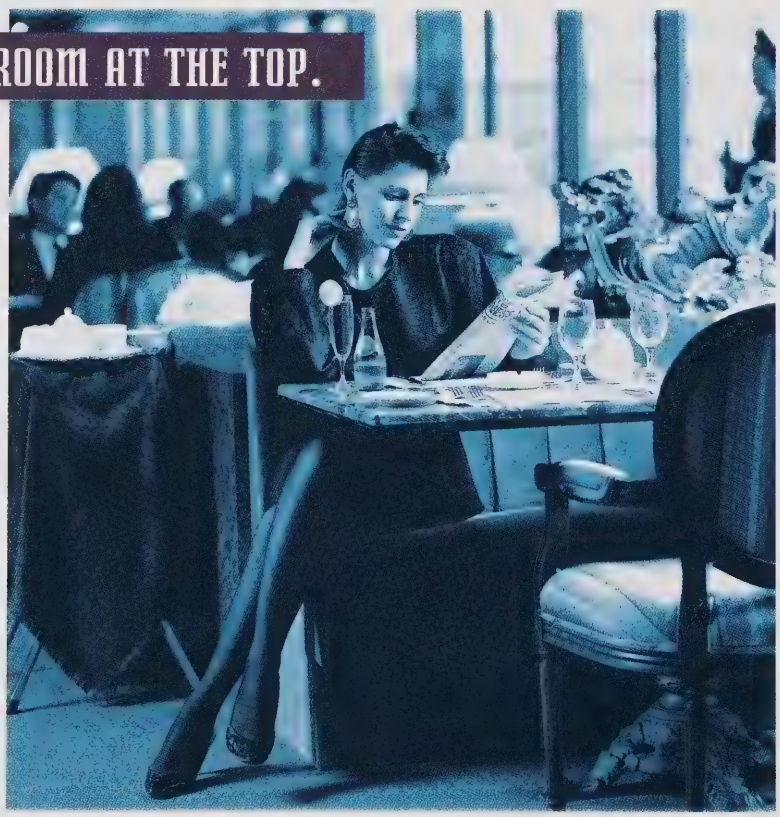
At home in their new country, the more adept European settlers also shaped thick, even rolling pins of beech and maple; the most skilful and patient even embellished these occasionally with beautiful incised patterns of stylized stars, flowers, and geometric shapes, which could be used over smoothly rolled dough to create a low-relief design on the surface of cookies and shortbreads. (Similar nineteenth-century wooden rolling pins were also custom-ribbed by hand to break up oatmeal, or striated to make ribbons of a pan of caramel, reminding us again that such early tools were frequently adaptable to a whole range of different tasks.)

In Ontario traditions begin with a historic combination of everyone from Dutch settlers to the United Empire Loyalists and the Pennsylvania Dutch. In Waterloo County, where many Pennsylvania Dutch had settled by the mid-1800s, the traditions of spicy *lebkuchen*, *springerle*, *pfeffernusse*, and *zimsterne* are now well established. At Christmas today such cookies are still to be found throughout the county. In Mennonite and Amish homes the tradition of such baking remains strong regardless of the season.

From Scottish and English settlers came venerable recipes for slowly baked shortbreads and oatmeal cookies (often found in old cookbooks under such names as "Scotch" and "Highland" cookies), as well as delicately flavoured butter cookies laced with such things as grated lemon peel, candied fruit, and finely ground nuts. The Toronto Historical Board keeps such traditions alive at sites such as Spadina House, a few steps from Casa Loma, where shortbreads are still baked as they were between the 1860s and the turn of the century. At the Grange (a restored Georgian residence that is part of the Art Gallery of Ontario) one can see open-hearth and bake-oven baking as they were done in the 1830s.

The whimsically titled *Artizan's Guide and Everybody's Assistant (embracing nearly 4000 new and valuable receipts)*, a trim but comprehensive tome published in Montreal in 1875, contains sound counsel on everything from bootmaking, cabinetry, and gilding, to boilermaking, navigation, and bark measurement, not to mention a recipe for something ominously labelled "dyspepsia bread." But one also finds in it timeless recipes for shortbread made with brown sugar and almonds, sim-

THERE'S ROOM AT THE TOP.



The Members' Lounge at the Royal Ontario Museum. Top floor of the Terrace Galleries. Top notch.

For drinks, lunch, afternoon tea. Tuesday through Sunday. For dinner, Tuesday and Thursday.

Reservations 586-5577 for Members and guests.

ROM
The Royal Ontario Museum

Car Of The Year.

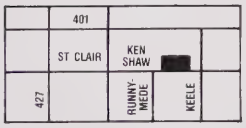
Lexus LS400 voted overall Car of the Year, and best new luxury sedan by the Automotive Journalists of Canada.

Every year, the toughest automobile judges in Canada gather to assess all new cars from virtually every driving category. After a test drive, the Automotive Journalists of Canada use a set of demanding criteria to determine the best new car in each class, and vote one car the best overall. For 1991, Lexus is proud to announce that the Lexus LS 400 was not only chosen best new luxury sedan, but was also awarded the prestigious 'CAR OF THE YEAR' honours. Lexus would like to thank the engineers.

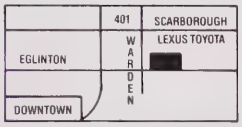
LEXUS
The Relentless Pursuit Of Perfection.

1990 AJAC
Automobile Journalists Association of Canada
Association des Journalistes Automobile du Canada

Ken Shaw Lexus Toyota
2336 St. Clair Ave. West
Toronto
766-1155

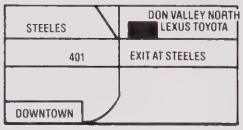


Scarborough Lexus Toyota
2000 Eglinton Ave. East
Scarborough
751-1530



Erin Park Lexus Toyota
2411 Motorway Blvd.
Mississauga
828-7711

Don Valley North Lexus Toyota
3120 Steeles Ave. East
475-0722



ABERNETHY & SON

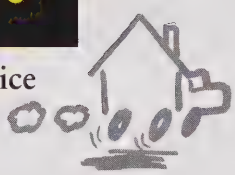
HOROLOGISTS

Specializing in the sympathetic restoration and maintenance
of better Clocks, Watches, Barometers,
Music Boxes and Automata.

Craft Members of the British Horological Institute
3235 YONGE ST. TORONTO, ONTARIO, CANADA
Tel: (416) 489-5643 M4N 2L5 Fax: (416) 322-4852

Moving?

Please give us six weeks notice
of a change of address.



NAME

ADDRESS

CITY PROV. CODE

attach mailing label here

ROTUNDA SUBSCRIBERS CONTACT:
Rotunda, 35 Riviera Drive, Unit 17, Markham, Ontario,
L3R 8N4 *or call* (416) 946-0406
ROM MEMBERS CONTACT:
Membership Services, Royal Ontario Museum,
100 Queen's Park, Toronto, Ontario, M5S 2C6, (416) 586-5700

ple sugar cookies known as Naples biscuits, ginger snaps, and an intriguing rolled cookie flavoured with caraway seed.

As our horizons have expanded, so have the influences on our cookie making. Today we use such diverse ingredients as dates, cardamom, hazelnuts, rosewater, peanut butter, and molasses. And cookies can be dropped, shaped, made into bars, cut, refrigerated, baked, even fried.

A walk around Toronto today reveals an international bounty of cookies: sweet golden nut-and-butter cookies from Chinese bakeries, sesame-studded gems from the Caribbean, delicate Greek *courambiades*, crisp Italian *biscotti* and bitter-almond *ricciarelli*, crunchy paper-thin French *tuiles* and *calissons*, thick powdered-sugar cookies from Spain and the Arab world, and too many others to name.

And that's to say nothing of the output of all those young bakers fuelled by nostalgic memories of childhood church socials and tea parties, where an infinite number of small pleasures with names such as hermits, snickerdoodles, rocks, sand tarts, and jumbles beckoned, and one's consumption was limited only by one's appetite and capacity. Sound tempting? Here are some recipes for classic cookies that you can make yourself.

Old-fashioned Molasses Cookies

Ingredients

- 125 ml butter
- 125 ml sugar
- 250 ml molasses
- 1 large egg
- 1 litre all-purpose flour
- 5 ml each salt and baking soda
- 10 ml cinnamon
- 5 ml powdered ginger
- 2.5 ml each nutmeg and cloves

Method

Cream butter until very soft and smooth, then add sugar and thoroughly blend the mixture. Bring molasses to boiling point over moderate heat, stirring constantly so that molasses doesn't bubble over

the sides of the pan. Remove from heat, pour into butter/sugar mixture, then quickly and vigorously stir until all is well mixed. Add egg and mix well again. Incorporate all dry ingredients, stirring with a strong wooden spoon or mixing with floured hands until you have a smooth, supple dough. Cover dough completely with waxed paper and refrigerate for an hour or so before rolling and cutting.

Roll out chilled dough on a lightly floured surface, to an even thickness of 6 mm (1/4 inch). Dip your cookie cutters in flour, then cut dough into shapes and set on lightly buttered cookie sheets. Bake in a 375°F oven for eight to 10 minutes. Remove from cookie sheets at once and let cool on waxed paper or metal racks. Makes three dozen or more, depending on size of cookies.

SHORTBREAD

Ingredients

- 375 ml sweet butter
- 250 ml confectioner's sugar
- 1 litre all-purpose flour

Method

Cream the butter until it is as light and fluffy as you can make it. Gradually begin to whip in the sugar, using a strong whisk or a mixer. Finally stir in the flour, turn out the mixture onto a floured surface, and continue to work together by hand until the dough is smooth and only slightly inclined to crumble. Press the dough into two or three low pie plates to a thickness of about 12 mm (1/2 inch). Fork-crimp the edges and use the tines to prick the dough into even segments so that the shortbread can be divided into individual pieces after baking. Bake in a slow oven (275° to 300°F) for up to an hour, or until the dough just barely shows a golden colour at the edges. Carefully remove the shortbread from pans, cool on wire racks, then, if it is not to be eaten immediately, wrap completely and store for up to two weeks.

PATRICIA HOLTZ
Patricia Holtz is a Toronto-based freelance writer

THORNTON HALL
An Adventure for the Mind
A very small enrolment and a rich curriculum:

- English Literature • Techniques of Writing • Journalism
- Latin • Classical Greek • French • Italian
- Art: History; Aesthetics; Techniques of the Masters
- Drawing; Painting; Drawing from the Life Model
- Great Religions of the World
- Classical Civilization: Philosophy • Debate
- Drama: Theory and Performance
- Geography: Human; Physical; Economic
- History: Canadian; European; Classical
- Political Science; Political Philosophy
- General Science • Physics • Chemistry • Biology
- Mathematics • Computer Technology
- P.E. requirement includes: Fencing; Dance; Yoga
- And – throughout the school – the story of art as the story of humanity.

We want you to discover the pleasure of ***Learning***

An Independent Coeducational Day School Founded In 1946
Grade 7 to Grade 13 and O.A.C.'s. Brochure.

THORNTON HALL, 241 Poplar Plains Road, Toronto, M4V 2N8 923-3291

Retreat to the city

Just twenty-five minutes from downtown Toronto, The Guild Inn is the perfect country setting for your next corporate retreat. Our ninety acres of beautiful grounds provide ideal surroundings for creative thinking and results. To book your next city retreat, for business or pleasure, please call (416) 261-3331.

The Guild Inn
Where the city meets the country

Of Busts and Beauty

How do we read
the social, emotional and aesthetic codes
of another culture?

Ann Kuttner
Photography by Chris Nicholls

Few artifacts seem to document their culture more transparently than Roman carved and painted portraits. Through a visual code of human form and fashion they reveal Roman social values and express individual personalities. Two portrait busts in the Royal Ontario Museum's Greek and Roman Galleries provide a good opportunity to think about how we read the social, emotional, and aesthetic codes of another culture. The girl with her sullen glance and the bony abstract matron may seem unpleasant to contemplate at first. If we pay them the respect of open attention and delicate curiosity, these two women can show us the way into a culture that is linked to our own by similarities that eclipse its alien nature.

It can seem rather odd to represent an individual by only the head and perhaps a bit of the upper body, perched on a little stand. People from ancient Greece, the Near East, Asia, Africa, and the Americas portrayed the whole person when creating an artistic record of a person's physical presence. However, the early Romans, like other Italian peoples and the Celts in northern Europe, had a special religious reverence for the head. They saw it as a magic locus of individual character, which somehow preserved the personality even after death. Many Italian peoples made images of heads for funerary and votive contexts, so that they are found today in burials and in the deposits of offerings at sanctuaries. Early accounts and the Republican portraits from Rome, starting from the first century B.C., document the desire to replicate the features of deceased individuals in order to evoke their living presence. The Western tradition of portrait busts grows from Roman roots.

In the Hellenistic world at large, portraits of rulers and other eminent persons such as philosophers and city benefactors were carved to look like a unique record of a unique individual. Romans were especially obsessed with this principle, and preferred veristic styles, which gave the impression that a realistic, non-flattering image was being made—wrinkles, warts, and all. A culture in which portraits were so tied to clan identity was not likely to edit away features like a "family nose." And Romans also felt that a citizen who was properly active in civic and military service would naturally end up with his face marked by these toils, so that the lines engraved by time on older men and (to a lesser extent) women should not be entirely glossed over.

An important difference between the Romans and the Greeks was that the Romans, like us, had many portraits of private individuals in addition to those of public figures. Thus female portraiture was very largely a Roman genre, because women were mostly excluded from the public spheres of both Greek and Roman societies. The young and old women portrayed at the ROM were not empresses; rather they were ordinary individuals, important (like Jane Austen's heroines) only to their families and friends. Thus Roman portraits often commemorated their subjects' relationships as relative, friend, lover, or teacher. They taught social values by example, but they were also meant to provoke a response from the heart or the mind. A Roman portrait, be it bust or full, appeared to comport itself as if alive, and it kept public manners even when it aimed to make a personal impression.

Roman portraits were carved to look like a unique and true record of a unique individual—wrinkles, warts, and all

From the patrician families of the old Roman Republic, the idea of keeping portraits at home and of installing them at the tomb spread down through the middle classes, first at Rome and then all over the Mediterranean. Their diffusion documents the spread of

Ann Kuttner is assistant professor in the Department of Fine Art, University of Toronto

925-23-26

Romanization. When, like the Museum women, Late Roman busts have no provenance, it can be difficult to place their workshop. The young woman is probably from Italy; the older woman also—she resembles some carved portraits from Asia Minor, but she is also very like the gold-glass portraits of women common to central and northern Italy.

Portraits from all periods and cultures have been characterized by certain stylistic conventions, but the styles for Roman works were further standardized by the influence of portraits—such as those on coins—that were disseminated around the empire to honour the ruling family. The coin portraits of Rome's rulers, beginning with Julius Caesar, present a continuous and well-dated sequence to which private commissions can be compared. Hair styles, in particular, along with the slow evolution of silhouettes, also allow fairly exact dating. The two portraits at the ROM are both clearly products of the early third century; early busts stop just below the collarbone, those produced later include a bit more of the chest. By extending the portrait into the torso, the artist had a larger mass, which he could use to frame the face more intricately and to dress his subject in various roles.

Like most Roman sculpture, portrait busts were set into architecturally framed niches, located in homes, baths and theatres, temples, and especially tombs. They were usually displayed close to eye level, inviting and permitting intimate viewing. (Because they were not exposed to weather and were protected by ruins if buried, the original polish and details of busts are often well preserved.) Busts, like full-length portraits, were often grouped—most often parents with children, or husband and wife. Paired busts of spouses were particularly common; the marked turn of the head of the older woman at the ROM was probably matched by the answering inclination of a husband's head. These groups not only spelled out lineage, they were the clearest indicator of how the Roman portrait commemorated personal relationships—a poignant feature of funerary portraits in particular. We take it for granted that portraits should have such functions, though this is by no means true of all portraits from other historical eras and other cultures. At the Museum Roman portraits of both sexes, various ages, and different styles are grouped together much as they would have been in ancient times.

Busts presented "excerpts" of standard full-length portraits; an emperor or officer in cloak and body armour suggests a full-length armed statue, a bust with a naked torso suggests the statue of a hero with an "ideal" body. Women's busts show parts of the standard female costume of under-tunic and over-mantle, wrapped about the body according to the prevailing mode. Artists worked to arrange this "real" drapery, to make an effective pattern on the bust itself. The ROM portraits illustrate the most popular arrangement; the woman's graceful neck and shoulders and fine tunic emerge from the mantle, which forms a heavier wreath.

The lack of colour in these busts, as they survive today, does not convey the full picture to modern viewers. Carved portraits were a sign of solid social standing. In a culture that unabashedly admired rank and wealth, portraits of women displayed elaborately tended hair, rich clothing, and often even jewellery. Whereas the carved jewellery on the young woman once would have been painted and gilded, the lack of jewels on the older woman is, in itself, somewhat ostentatious, given the exuberant richness of her drapery. The polished unstained marble portraying very white skin was considered visually appealing as a technical achievement and as a mark of beauty and status. Their format and hairstyles are similar to those found in certain empress portraits and date the busts to the early third century. In this period of increasing political unrest, the empire's propertied classes still enjoyed a fairly untroubled sense of superior social rank, and the production of artists and artisans had reached very high technical levels.

It must be understood that these busts were meant to be beautiful as well as impressive. They are highly accomplished marble carvings that were expected to be decorative because they showed well-dressed women. The busts show a canon of physical features common to other portraits of the time—long rectangular or wedge-shaped faces with long bony noses, wide brows and lips, triangular foreheads, large fleshy ears, and smooth and densely waved hair. These features may have been merely fashionable, but they may also have expressed physiognomic theories about the signs of exemplary personality.

It may be hard to understand how these portraits could have been read as beautiful, yet they illustrate contemporary aesthetics extremely well

It is perhaps hard to understand how these and many other Late Roman portraits could have been read as beautiful. Yet the busts illustrate contemporary aesthetics extremely well. As the viewer moves about each carving, the head continually presents a striking outline—a three-quarters profile or full view shows the face contrasting in pleasing ways with the mass and patterns of the hair and dress. From different angles the lines of the carving seem to flicker or break as areas of the bust become highlighted or shadowed. (These calculated pleasures include unevenness of outline and irregularity of surface.) The busts are very much three-dimensional pieces, but they have been made so that, when viewed from changing perspectives, patterns of line and shadow form intriguing two-dimensional surface patterns. Just as light and shadow are made to flicker across the marble surface, the artist also set up patterns of flickering line and form. This aesthetic sets the busts near the apogee of an expressionistic sculptural school first developed in the

second century. The expressionist style is most obvious on the historical monuments and sarcophagi made under the Antonine emperors, and it was effective for the celebration of individual personality.

The first and most enduring requirement of Roman portraiture was that it should appear to hold the life spark. When discussing portraiture, the philosopher Plotinus said that the sense of unity of the portrait's dissimilar parts should convey the living energy of the soul. From the Hellenistic period onwards, emphasis was put on the eyes, which according to ancient thought were not so much passive windows into the soul but its active ministers emitting sight to make contact with the world. In the early second century, during the reign of Hadrian, the eyeballs of stone portraits were carved to catch the glint of light on the "moving" eye. This detail also lets us see the direction of the gaze. In Late Roman portraits, the subject either gazes out and upwards to commune with a higher reality or stares with a still face, the eyes positioned sharply to the side.

The sharp sideways glance of the young woman brings her to life, signalling a vivid energy within a deliberately restrained shell of costume and upright carriage. Control was thought to be a great inner strength. Any human was capable of expressing passion; the superior person knew how to maintain self-control. A fascination with visual tension marked a deeper fascination with the tensions, lights, and shadows of the human spirit.

The young woman's caged-tiger bearing is the same as that often expressed in the portraits of the young emperor Caracalla—a bravura equally accessible to a woman, within the constraints of her sphere. Locked in the twisted oval of her mantle, she shows a noble stillness, a gravity that becomes her youth. Of course, her outstanding character must show her to be not only beautiful but fecund, fit to be a wife and a mother. Even though she wears two layers of swaddled drapery, full breasts thrust through, the strongly marked nipples echoing the paired tunic brooches and earrings.

Another system of symbols describes the excellent character of the older woman. Her large-boned face with its sagging flesh and upturned gaze show her to be a sober and capable matron of settled virtues, a model to respect and esteem. At first sight, her irregular features might seem awkward or ugly; but, like those found on other portraits of the age, they make up a physiognomic system that has been chosen, as one might choose a particular mode of dress, to suit this particular subject. Such irregular features may have also served as a kind of shorthand for the ravaged surfaces of older faces. Although male portraits of the later Empire often stress a stunning dissolution of the face into folds and lines, female portraits show only some delicately sagging flesh.

If the young woman can be compared to portraits of the youthful Caracalla, her older counterpart is the female version of the famous portraits of Philip the Arab, which now seem, deceptively, locked in despair. Here is the same upward straining gaze, the lines of the nose and brow stressing the upward diagonal, the bone structure at the inner corner of her left eye impossibly but evocatively distorted. The expansive and specifically female beauty of this woman's character is expressed most fully in the disorder of her dress. Instead of the smooth closed ovals caging the young woman, here the very nameplate of the bust is obscured by an asymmetrical swirl of drapery, and the neckline of her garment is dragged down and away by the pinning of her over-mantle. The expressiveness of the drapery is in the tradition of the great age of Hellenistic baroque, where largeness of personality was portrayed as an exuberant swirl of cloth. To both the Roman and the modern eye, the image of this exquisite irregular drapery encourages one to perceive facial beauty in a similar way, taking pleasure in its asymmetries as well as its symmetries. Here too, the fecundity of the sitter is signalled by breasts that are outlined by a visually satisfying but implausible groove channelled in the folds above them.

The final symbol of this sitter's personality is her smile; in fact it is one of her most unusual features. In our age the reserve of the young woman is rare for a family portrait, the smile expected. Not so in the Roman world. There is only a small class of smiling female portraits, dating from the Severan period and later. They are a translation of a literary conceit, the poets' image of laughter-loving Aphrodite, the goddess who in this world is a symbol for womanhood itself.

Many portrait statues, busts, or sarcophagus reliefs portray empresses and private women as Venus, or with Venus in attendance. The motif of the smile as a symbol of Venus translates a literary reference, not an artistic tradition. Statues and paintings of Venus/Aphrodite, almost without exception, have completely still faces. This esoteric appeal to the literary side of the educated elite is a hallmark of Late Roman fine art as a technique and also as a subject (the well-to-do man as poet or philosopher, the wife as a Muse).

The smiling lips on the bust of the older woman are surprisingly youthful, full, firm, and delicately outlined; this smiling and perfect mouth marks the sitter as a woman in whom the charm, charisma, and nurturing aspects of Venus/Aphrodite unite. As a symbol the smile refers to the superlative praise bestowed by others upon the character and life of the mortal woman. This praise is expressed still more fully, however, by the sensuous presentation of her clothing.

By the visual code of modern Western culture, the appearance of the female busts at the ROM can seem perverse, like a caricature of Grant Wood's painting *American Gothic*, with the austere farmer's wife wearing a wet T-shirt. But to the Roman eye of the third century they represented the perfect Roman wife wearing the symbolic beauty of her social role—fine character, social standing, and fertile body. In this way the Roman female portraits were the necessary complement to the male portraits of figures dressed as consuls or officers, extolled for their admired roles of competitor, ruler, and fighter. ❦

Into the Heart of the Matter

Racist or racist exposé? An exponent of certain attitudes or the study of how certain attitudes are formed? Those were the issues surrounding the ROM's exhibition Into the Heart of Africa

Robert Fulford

They could never for a moment have imagined what many of us think about them today, less than a century after their time of sacrifice and high adventure, the time when they went forth proudly to do what they believed was God's own work. Many of us regard the missionaries sent to Africa from Canada—including those depicted by *Into the Heart of Africa*, the most controversial exhibition in the history of the Royal Ontario Museum—as arrogant and narrow-minded imperialists. On that point, at least, most of the people publicly involved in the argument at the ROM seemed to agree. What they violently disagreed about was whether the exhibition demonstrated this view, as its defenders said it did, or instead expressed a form of racism by focusing on white Canadian missionaries and soldiers rather than Africans.

In all the public discussion—newspaper articles beyond number, endless argument on radio and TV—there was hardly more than an occasional flicker of lingering respect for the missionaries who inadvertently planted the seed of this fierce debate by collecting many of the objects in the show. Clearly, old-time Christian missionaries are now almost beyond the range of human sympathy. That fact in itself

Illustrations by David Suter

Robert Fulford is a columnist for The Financial Times of Canada *and a teacher in journalism ethics at Ryerson Polytechnical Institute. He was editor of* Saturday Night *magazine for 19 years*

demonstrates the shifting ethical imperatives of liberal society, and perhaps leads us towards some understanding of the astounding events at the ROM last year. Racism is no longer just one among many social issues; it is an issue that towers over others. Racial discrimination is not a sin like others; murder aside, it is *the* sin. The needs, hopes, and pressures of a multicultural democracy have altered the status of racial discrimination, moving it steadily upwards on our list of public concerns. The proof is in our attitude to South Africa: judging by our public debates, we believe that oppression based on race is immeasurably worse than oppression based on any of the other reasons currently claimed as justifications by despotic governments of all colours around the world. As the New York writer Dorothy Rabinowitz said recently in the *Wall Street Journal*, "The issue of discrimination has now become the prism through which all other matters are judged." Nowhere more than at the ROM in 1990, where principles of scholarship and academic freedom were suddenly called into question.

As an accusation, racism can turn the heroes of one era into the villains of another. The missionaries, no matter how much they claimed to love Africans, were clearly bigoted, by any definition we now use: they believed it was their duty to bring the benefits of Christianity and the West to Africa, whether Africans wanted them or not, and they believed that their own form of civilization was the only one worthy of the name. Those ideas, self-evidently truthful and beautiful to a Canadian clergyman late in the nineteenth century, are self-evidently false and ugly to many Christians (as well as many other people) late in the twentieth.

How could we explain this to a man such as the Reverend A. W. Banfield of Toronto, who was in Nigeria from 1901 to 1930 and took photos that became part of *Into the Heart of Africa*? Missionaries like Banfield saw themselves as exceptionally courageous and daring, and they were confident that they acted out of Christian generosity. Narrow-minded? What, in their view, could be *less* narrow-minded than the desire to take the gospels, literacy, medicine, and many other benefits all the way to Africa? Banfield himself learned the Nupe language, wrote an English-Nupe dictionary and a Nupe grammar, translated the Bible into Nupe, built the first printing press in Nigeria, and published a book of Nupe proverbs. He promoted local crafts and industry, against the wishes of the British government, and introduced a higher-yield cotton seed. A life, he would probably insist, of admirable accomplishment.

But consider how he regarded the people he claimed to be saving. The catalogue for *Into the Heart of Africa* quotes his caption for a picture in his book, *Life Among the Nupe Tribe in West Africa*, published in Canada in 1905: "I had a hard job taking this photograph as the woman had to be held while I set up my camera. Just as soon as she was released...she ran away again. Poor creature, she thought I was going to kill her with that horrid looking thing, the camera. One cannot blame her." No, but one can blame Banfield for his moral blindness: he believed he was acting decently when he ordered that a terrified African be held in place so that he could photograph her, and he was so blissfully ignorant of what this said about him that he passed on a chatty account of it to his Canadian readers. He may well have held the standard missionary view that he and others would eventually elevate Africans to the level of Canadians, but on that occasion—and, we have to assume, many others—he treated an individual African as he would have treated an animal. A man of some imagination, did he for a moment imagine what a female

member of his own congregation in Toronto would have felt on being held against her will while a Nupe pointed an unfamiliar machine in her direction? Probably not: that wasn't the sort of thing missionaries thought about, in the early days.

His words, of course, were set down for people who shared his assumptions; if we judge him harshly now, it's because our assumptions differ so radically from his. He wrote a text in the belief that it carried only one meaning, but we may now read into it a meaning based on our knowledge and feelings—we inscribe our own understanding on top of his intentions. On very different levels, this is exactly what happened at the ROM in 1990: both the exhibition itself, and the controversy it produced, were based on divergent readings of texts.

"Reading collections as cultural texts" is a phrase that appears in the catalogue of *Into the Heart of Africa*. The exhibit was a way of examining—"reading"—the ROM's modest African collection to determine what it could tell us. Being scattered and extremely incomplete, made up of haphazard donations from soldiers, missionaries, and their heirs, the collection was unlikely to say anything fresh about the magnificent and richly documented artistic accomplishments of African civilizations. But might it instead say something historically valuable about the people who collected this work and the context in which they acquired it? Might we not learn something about modern Canada by considering the attitudes towards Africa of these missionaries and soldiers, many of them leading Canadians of their day? And might this material also tell us something about museums and how their collections are formed?

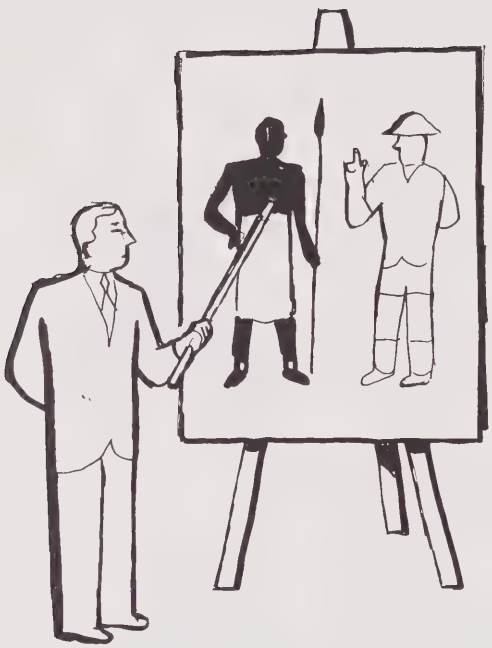
Nothing like this would have occurred to the people who donated the objects. They saw them as souvenirs of an exotic world, and no more. But because we think differently of Africans (whatever our race), because some of us bear a measure of guilt for our imperialist past, and because we know something about the tragedies of the colonial and post-colonial periods, we have a much more complex understanding of both African objects and the white Canadians who collected them. *Into the Heart of Africa* was an imaginative and ambitious attempt to expand that understanding.

But if the exhibition was a reading of the material according to certain historical assumptions, the negative response to it was a reading *of the exhibition* according to a different set of assumptions. And the space between these two readings was so huge that it appalled everyone who caught a glimpse of it. That space, apparently, was just as great as the space between A. W. Banfield's intentions in 1905 and our reading of him in 1991.

For one thing, a number of viewers considered *Into the Heart of Africa* racist. The missionaries' belief in their own superiority was one of the subjects of the exhibition, but for some visitors the exhibition actually seemed to embody that belief; it was accused of a crime it depicted. It was as if a museum, after mounting an exhibition concerned with ecological disaster, found itself accused of advocating the destruction of the environment. This was a museologist's worst nightmare come horribly true.

Long before the opening on 16 November 1989, the ROM understood that this exhibition might attract criticism from the black community in Toronto. Accordingly, the ROM hired a publicist from the black community, discussed the title of the show and its advertising with black leaders, and then—in June, with the opening of the exhibition still four and a half months in the future—invited black community leaders to hear the exhibition explained at a re-

Nineteenth-century missionaries believed it was their duty to bring the benefits of Christianity and the West to Africa, whether Africans wanted them or not, and they believed that their own form of civilization was the only one worthy of the name



ception. In July, advertising and promotional material was tested on two focus groups, each made up of eight prominent blacks. In the course of all this, the ROM changed the title (originally it was *Into the Heart of Darkness*, a phrase many find offensive) and junked $25,000 worth of promotional leaflets because they used words about Africa (such as "mysterious" and "unknown") that some blacks considered objectionable. Most of those involved, including the blacks, thought this process was constructive, and as it went on the ROM was also building a program of lectures, films, and concerts around the exhibition. There was so much optimism and good feeling in the air that the ROM moved the closing back a week, to 6 August 1990, so that it could be seen by many of the thousands of black Americans and Canadians who come to Toronto for the Caribana parade and celebration.

There was little or nothing in the press reports of the opening to suggest that a political issue was in the air, and in fact picketing didn't start until the exhibition had been open for about four months. In private, though, there were signs of trouble. One was a report from an official at the Toronto Board of Education suggesting that racism in the exhibition's point of view might make it unsuitable for school visits. That opinion reached Harold Wright, who is staff adviser to the Afro-Canadian Club at Oakwood Collegiate, perhaps the most ethnically mixed of all the Toronto high schools. Late in November Wright visited the ROM by himself and decided that the exhibition was in a sense racist but should nevertheless be seen by the club.

Around the same time, I also visited *Into the Heart of Africa*, and saw nothing racist in it. It was Wright who indirectly alerted me to this issue and made me start thinking about its meaning. As Wright and his club were preparing for their visit to the ROM in December, they invited non-black Oakwood students to join them. One of the two who did was my youngest daughter, who later told me something of her fellow students' feelings. Before they entered the exhibition, Wright told them that while it contained much of value, the show itself demonstrated systemic racism. Wright, in other words, was suggesting that the students look at it anthropologically, as evidence of contemporary Canadian society, just as the exhibition looked anthropologically at the missionaries as evidence of Canada in their time. Didn't that (he was asked later) run the danger of influencing the students before they saw it for themselves? "I would have abdicated my responsibility if I hadn't warned them," Wright said. "I think they might have felt I was betraying them by leading them into that."

Even so, they were startled—the blown-up drawing of a Zulu being stabbed by a British officer, near the beginning of the show, was an unpleasant shock to them, though Wright had specifically mentioned it. The slide show, in which a voice, purporting to be that of a Canadian missionary, condescendingly explained some photos of Africans to fellow Christians back home, was particularly disturbing. "The kids found it insulting," Wright says. "Sure, it said that this was how people talked then, but it was like shouting out an insult and then saying, 'That's what I would say if I wanted to insult.'" There was no equivalent African presence to offset that view. The visual (and to some extent musical) culture of Africa was represented, but there was no explicit verbal statement of African views. A white man, Wright was conscious that this was a show from a white point of view, mainly about whites—though it started out with African culture.

"Two girls came up to me with tears in their eyes," he recalls, "and

said, 'Why do they have to do this?'" Wright could not understand, and so was in no position to explain, the value there was in showing African culture through European eyes. "Africa was shown as a place where Europeans did things," as he said later. Some members of the club appeared not to care about the exhibition one way or another, but the most serious members (in Wright's view) were upset. A few months later, two or three of them were among the picketers.

Opinions like those held at Oakwood (where black students wrote a letter of protest to the ROM) remained relatively private until Saturday 10 March 1990. That was the day about 25 people appeared on the steps of the Museum representing an umbrella organization that no one at the ROM (and few elsewhere) had heard of before—the Coalition for the Truth About Africa (CFTA). They handed out a leaflet criticizing the exhibition, in words much more restrained than those that would be used later. The leaflet said the show should be called "Into the Heart of the Interpretation of White Missionaries and Soldiers About Africa." It went on to say that the exhibition slighted Africa's contribution to world culture, ignored the real crimes of imperialism, and insulted Africans with words such as "savage"—though those words were in quotation marks and attributed to the missionaries.

Some blacks, it became clear, brought to a major exhibition about Africa certain expectations that this one couldn't begin to fulfil and didn't even claim to encompass. At an early demonstration a young woman seized a bullhorn and said: "All my life I've been looking for my roots, I come here looking for them—and you've shown me nothing." One of the people in the crowd she impressed was Tom Kierans, the director of the C. D. Howe Institute. Kierans had become chairman of the ROM in the summer of 1989, and the upcoming African show had been the first item drawn to his attention. He thought well of the show, but he also understood that concerns as serious as those the young woman was expressing had to be addressed. During the next four months or so, he and his fellow trustees tried, unsuccessfully, to do just that.

After that first demonstration, and a somewhat smaller one the following Saturday, the Ontario government's Race Relations Directorate met with ROM representatives to discuss the problem. They passed on some of the concerns of the CFTA, and the ROM representatives agreed to consider their views. Privately, the people at the ROM decided they could comfortably make five or six changes in the show and held them in reserve as items for negotiation. As it turned out, negotiations never reached that point. Over the next four months both the ROM and the protesters found these contacts frustrating. The CFTA came to believe that the Museum was not interested in its complaints; the Museum, on the other hand, found that the CFTA's demands were shifting. Sometimes CFTA representatives declared that they wouldn't even appear at a meeting unless the exhibition was closed down first.

Meanwhile, the criticism grew louder and the demonstrations violent. On 14 April, demonstrators entered the ROM and blocked the entrance to the exhibits; police were called to move them outside. On 21 April they entered again, and were ejected by police again. This time the front doors had to be closed to the public. On 5 May, demonstrators went into the Museum yet again and this time fought with police. On 11 May the Ontario Supreme Court granted the ROM's request for an injunction ordering the demonstrators to stay at least 50 feet from the Museum.

After a few weeks the rhetoric intensified. A CFTA statement of 7

A reading of the ROM's modest African collection as a cultural text could tell Museum visitors about the original collectors and the context in which they acquired objects; reveal aspects of modern Canada by considering the attitudes towards Africa of missionaries and soldiers, many of them leading Canadians of the day; and show something about museums and how their collections are formed

May, for instance, spoke of the ROM aiming "the bullets of psychic murder right at the heart of Africa." Arguments about how properly to approach the material were now replaced by a blunt statement: "This exhibit promotes racism and race hatred." Signs denounced the "Racist Ontario Museum."

From the beginning, supporters of the exhibition held the view that much of this criticism was perverse and self-promoting. A few radicals, this argument went, had seized on the ROM as a way to promote themselves and their causes—for instance, they incorporated in the ROM demonstrations protests over Toronto police treatment of blacks. Certainly this view was nourished by the fact that some demonstrators admitted they hadn't even seen the show. And what, after all, was the CFTA? It was new and unknown, and at least 15 of the groups it claimed to represent had the same address, an office provided by the University of Toronto for the African and Caribbean Student Association. At one point the CFTA claimed to speak for 40 different groups, but its demonstrations usually drew fewer than 40 individuals. A well-established organization, the Black Business and Professional Association, issued a statement noting that "the CFTA has no grounds to claim that it speaks for the entire community, and to demand that the view it holds is the only one that should be heard."

Even so, the Black Business and Professional Association said, "Most others in the black community are critical to some degree of the exhibition," and commended the CFTA for bringing these concerns to public attention. And as the controversy ground on it became evident that serious argument over the exhibition reached far beyond the black community. Paul Lovejoy, professor of African history at York University, wrote a letter to *The Globe and Mail* questioning the central idea of *Into the Heart of Africa*: "An exhibit on Africa should educate the Canadian population about Africa itself, not the missionary experience there. The failure to provide a clear focus on Africa exposes the ROM to charges of racism." Michele Landsberg of the Toronto *Star* called it "an insensitive white-point-of-view exhibit...." Peter Desbarats, dean of the University of Western Ontario School of Journalism, wrote (also in *The Globe*) that he found the focus on Canadians a mistake: "If I had been a Canadian of African rather than European origin, I would have been appalled. As it was, I found it embarrassing."

Several negative articles and letters focused on what many saw as the irony in the show: this exhibition, they wrote, requires a fairly sophisticated understanding of irony, so that when a curator quotes a missionary using the word "savage," the public is supposed to understand that the curator understands that this was a bigoted statement; but, these commentators said, not everyone can deal with irony in this way. And this in turn—as Brenda Austin-Smith wrote in *Canadian Dimension*, the Winnipeg socialist magazine—placed another burden on blacks who felt offended by the show: "Either black viewers submit to a white culture's model of ironic art, or they listen to art critics tell them that they just aren't culturally literate enough to know irony when they see it."

At the same time, a good many commentators not only approved of the exhibition and its contents but also applauded the presentation. Christopher Hume in the Toronto *Star*, for instance, argued that it "dealt openly and honestly" with the cultural arrogance of the missionaries and that the decision to cancel its appearance elsewhere set "a potentially disastrous precedent." He suggested that the protesters were "a tiny but vocal minority within a minority." In *The*

Globe and Mail, Michael Valpy, a political columnist, wrote two pieces defending the exhibition as an accurate portrait of certain significant attitudes within a Canada that no longer exists. Like many who wrote about *Into the Heart of Africa*, he used it as a way of describing the Museum's role. "Museums exist," he said, "to help us understand our cultural selves. The message from the exhibit can be the same to black and white kids: this is how racist attitudes in Canada were given shape. A useful teaching tool." A history professor at Wilfrid Laurier University in Waterloo, Terry Copp, decided that the exhibition depicted both the missionaries and the Africans even-handedly. "Anyone with an open mind," he claimed in a letter to *The Globe*, "is able to understand that the curator is attempting to promote respect for African culture without expressing contempt for those who saw it through nineteenth-century eyes."

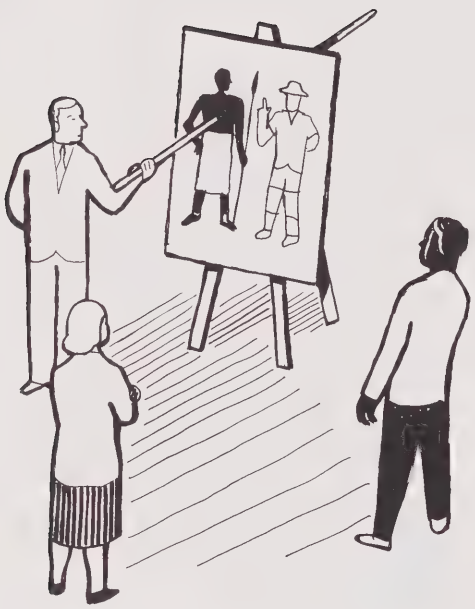
After the show closed, the board of trustees received a request from a ROM security guard, Tony Hanik: could he give them his views of the controversy? He was invited to do so, and his carefully-worked-out presentation impressed the trustees. "I saw it at least three times a week," Hanik said, "and it took me 10 months to figure out what they were doing and why it didn't work." In his view it was a specialist show, comprehensible to a select few but open to misinterpretation by anyone else. He cited a point made in a ROM report on another exhibition in 1985: nearly every study of museum-goers shows that they usually take away no appreciable increase in their knowledge of the subject of an exhibition. Quite often, they read few or none of the captions. What they take away instead is an impression.

Hanik argued that *Into the Heart of Africa* asked visitors to pay attention to the texts and seriously examine not just the artifacts or the makers of them but the perceptions of the people who collected them—and then to judge those perceptions false. But what if the visitors acquired only a visual impression? They would go away, Hanik claimed, with a powerful image of white racial superiority. "Walk through the exhibit and pretend you can't read. You will find image after image of superiority: the mounted swordsman over the spear carrier; the military leader over his troops, the missionary over the convert...." Wherever whites and blacks were pictured together, whites were superior. It was, Hanik suggested, "a bombardment of superiority." The liberal view of the texts was simply overwhelmed by the much more powerful imagery.

But if Hanik and others thought that *Into the Heart of Africa* inadvertently showed missionaries as superior, certain admirers of missionaries vehemently disagreed. They were far fewer in number than those who expressed sympathy only with the Africans, but they were just as convinced that the exhibition was misguided and bigoted. A letter in the Toronto *Star* from the Rev. A. W. Banfield's son, a retired Brock University professor, claimed that his father was unfairly denigrated. A paper prepared by a Canadian mission organization, SIM, said that the ROM stereotyped the missionaries, failed to understand their goals or their accomplishments, and ignored the many ways they respected and helped preserve African culture. They also said that relatives of SIM missionaries, "having generously contributed artifacts in good faith...now feel betrayed and abused."

One of the most eloquent of the many letters that arrived at the ROM during the exhibition came from an African who defended both the missionaries and the exhibition. Maria Chela Chikueka, an Umbundu from Angola who lives in Toronto, wrote about her gratitude to Canadian missionaries (including some in the exhibition)

For those who do not share the imperialist view of Africa and share some guilt for Canada's imperialist past, know something of the tragedies of the colonial and post-colonial periods, and have some understanding of both African objects and the white Canadians who collected them, *Into the Heart of Africa* was an imaginative and ambitious attempt to expand that understanding



for their warmth, their love, their teaching, and their courage. She recalled that in the struggle against the harsh Portuguese colonial regime, "In our anguish the missionaries sided with us. They went to jail for us; they tasted our tears and we tasted theirs in our sorrows; and they rejoiced with us in our happy times." On the subject of culture, Chikueka made a point that, as much as anything else in the entire story of the exhibition, demonstrates the ambiguous nature of cross-cultural relationships. The Portuguese, she said, thought everything African, from food to sculpture, was "savage," and would happily have obliterated all of it; but "the missionaries protected our culture." She saw *Into the Heart of Africa* as "an act of peace-making, for it brings a better understanding between people of different cultures."

That must have been among the goals of Jeanne Cannizzo, who was both the chief creator of the show and, in the end, its main victim. An anthropologist who has done field work in Sierra Leone and taught at the University of Western Ontario, she was working as a research associate at the ROM when she began to see that the African material in the vaults told a story. She proposed an exhibition that reflected current thinking in both museology and anthropology—a question-raising exhibition rather than an inert collection of objects. As Margo Welch, head of exhibitions, said recently: "The idea evolved into something that was more and more exciting. It was clear that it was going to involve the attitudes of people in Canada in the late nineteenth and early twentieth centuries. It was extremely original. No other museum was producing an exhibition that showed how material came into the museum's collection."

As for the missionaries and their attitudes, Welch thought all along that the story was so clear at this point in history that visitors could come to only one conclusion. In Welch's view, Cannizzo did not use or misuse irony—her quotation marks, for instance, were just that, not signals of derision. The idea was to tell the story clearly. In Welch's view, "Visitors will have a much more meaningful experience if they come to their own conclusion rather than if the Museum forces it down their throats." But that leaves open the question of what happens when some then come—as in this case—to conclusions that the curator could not have imagined, or pick up entirely false ideas of what the exhibition says.

Communicating is one of the major interests of Jeanne Cannizzo, yet somehow in this case communication broke down—tragically, for Cannizzo. Her private life was invaded and her career, for the moment, brought to a halt. Enemies of her exhibition not only slandered her in public but wrote racist graffiti on the exterior of her house and then, in September, invaded her anthropology class at Scarborough College in the University of Toronto. They harassed her, shouted her down, and made it impossible for her to teach; on her doctor's advice she took sick leave. It was an occasion of great shame for the University of Toronto, the first time in memory that a professor had been effectively banned from a classroom for political reasons.

For Cannizzo it was the climax of a long season of trouble—as Tom Kierans put it, she was shellshocked almost from the time the demonstrations began. "And," as Kierans added, he expects "the Museum to support her career for a long time into the future, to help make it up to her." It will be hard, however, to compensate for either the personal hurt she endured or the professional setback over the cancellation of her show. Her colleagues at the ROM defended—and continue to defend—her scholarship; they kept the

exhibition open as long as scheduled. But under the pressure of bad publicity and the threat of picketing, the four other museums that had booked it—in Ottawa, Vancouver, Los Angeles, and Albuquerque—announced one by one that they had altered their plans. Tom Kierans wrote from the ROM to Peter Herrndorf, chairman of the Canadian Museum of Civilization in Ottawa, to say that the decision to cancel was an act of censorship and the director of the CMC should resign. *Into the Heart of Africa* was to have been on the road until the summer of 1992; but when it closed in Toronto last August, it closed forever.

Those who knew Cannizzo's record were astonished to see her at the centre of this controversy. Not only did they agree that any charge of racism against her was preposterous; they also knew that on the subject of museums and their messages, she is exceptionally thoughtful and well informed. In 1982, for the CBC Radio program "Ideas," she wrote a three-hour series, "Old Images/New Metaphors: The Museum in the Modern World," in which she spoke eloquently of the democratization of the museum as a necessary process. That series also contained some of the seeds that produced *Into the Heart of Africa*. Cannizzo was interviewing Linda Nochlin, an American professor of art history.

Cannizzo: "Is there...something that we can be taught in a museum, something other than how to articulate our admiration for this wonderful art?"

Nochlin: "What about a show that, say, in some way centres on ideology and reveals the ideological biases of whole groups of works of art, and shows people how to read these as you would read the ideological messages of advertising or propaganda?"

Later in the series Cannizzo expressed her own view of what happens when visitors encounter the drama of a museum exhibit: "The Museum as a theatre doesn't present just one play, it presents as many plays as there are visitors. Because I think that the visitors are the playwrights and the directors and the audience as well."

This central idea, of all museum-goers freely and imaginatively recreating each exhibit in their own minds, reflects not only a hopeful view of the public but also a thoughtful appraisal of what happens as the human mind absorbs information. It ran into trouble at the ROM when it encountered a quite contrary expectation: that an exhibition at a public institution should have a clear, simple message.

More important, *Into the Heart of Africa* faced some of the most dangerous controversies of this period. It was often accused of being "Eurocentric," a word seldom heard a decade ago but now frequently used to condemn any person, book, or thought that seems to show only Western influences; because of the idea embodied in that word, curricula in many major universities are being re-assessed and the very notion of an established core of literary and philosophical classics is under severe attack. At the same time, an idea that for the moment lacks a name—call it "ethnic possession"—has been gathering strength. Increasingly, racial groups are laying claim not only to objects produced by their ancestors (and now in museums) but also to the culture and history surrounding those objects. Blacks demonstrating outside the ROM attacked the Cannizzo exhibition for not telling the African history that they, the blacks, believed to be true; they clearly assumed that for reasons of race they automatically understood more about Africa than someone who had merely studied it. That idea might have been condemned as racist no more than a generation ago; today it may still be fundamentally racist but it can't easily be dismissed.

Some viewers considered *Into the Heart of Africa* racist. The missionaries' belief in their own superiority was one of the subjects of the exhibition, but for some visitors the exhibition actually seemed to embody that belief; it was accused of the crime it depicted

The troubles surrounding *Into the Heart of Africa* also demonstrated our society's unspoken but deeply felt attitude to museums. Images of contemporary blacks being killed by whites or blacks are available in hundreds of movies. Why, then, is it upsetting when the stabbing of a nineteenth-century Zulu appears in an old drawing in a museum? Because museums are places of special honour and reverence, like cathedrals and unlike movie houses. In some dim but important way we expect museums to be decorous rather than challenging. We have looked for decades at medieval armour without once wondering who wore it or in what cause. Teaching us to do otherwise will not be easy.

We also expect museums to maintain a higher standard of public morality and sensitivity than other institutions. In San Francisco last summer the mayor wrote to the trustees of the San Francisco Fine Arts Museums, insisting that they either get a new sponsor for their 1991 exhibition of Dutch seventeenth-century paintings or cancel the show. The sponsor was Royal Dutch Petroleum, parent company of South African Shell and a target of anti-apartheid groups; for that reason, the people organizing Nelson Mandela's tour of California had decided to boycott San Francisco. In the end, though the trustees decided to drop Royal Dutch Petroleum, Mandela visited Oakland instead. To the director of the museums, Harry Parker, the lesson was clear: "We must realize that as institutions we are in politics and public affairs."

Museums must also deal with the fact that our sense of authority is not easily changed. Cannizzo, in defence of her show, wrote: "The display and discussion of attitudes from the past should not be confused with the endorsement of such attitudes...." That's clearly true of a book or a magazine article, but the point is not as easily applied to a museum. A museum with the ROM's stature possesses a special authority, and wraps that authority around everything it shows. When it exhibits a Greek vase or a Haida mask, we assume that the object is presented for admiration. In the case of *Into the Heart of Africa*, it's now clear, some visitors automatically assumed that the admiration they were encouraged to show for the African objects also extended to the ideas of the missionaries, or perhaps even the actions of the Englishman killing the Zulu.

When the events of 1990 were over, the ROM was subtly changed. For one thing, it was now—paradoxically—working towards better relations with the black community. Blacks were more interested in serving on committees at the ROM, and the ROM more interested in recruiting them (though, as late as April 1991, this process had still not produced a consensus on *Into the Heart of Africa*). There was also something more pervasive, a sense that the ROM was a public actor in a way that it hadn't been in recent years, a performer in the drama of public affairs—and, painful though it might be, that was a better condition than obscurity. Many of us used to say that the ROM was the central cultural institution of Toronto, a fact demonstrated by its generative role in the young lives of artists ranging from Harold Town to Margaret Atwood, but that in the 1980s it had grown less important. Perhaps 1990 brought it back to the centre.

Still, there were lingering regrets. Tom Kierans summarized them best: "What we experienced was a missed opportunity to bond with an important part of the community. I don't think the ROM did anything wrong, but it was missed nevertheless. It is still very painful, because we are not above the community, we are *of* it." A point made by *Into the Heart of Africa* with exceptional force. ❦

A SOLID SET OF VALUES YOU CAN PASS DOWN TO YOUR KIDS.

The Volvo values—quality, safety, and durability—are built into every 240 Series sedan and wagon we make. Which makes them perhaps the best way to transport your most valued possessions. Your kids.

And because the Volvo you buy is built to last, it may be the car your kids drive first.

So after you've faithfully carried them from Dick and Jane through Dickens and James, you can send them out into the world with the same set of values they grew up with. A Volvo.

What could be more valuable than that?

VOLVO
A car you can believe in.

CALL TOLL FREE FOR YOUR CATALOGUE OF 1991 VOLVOS. 1-800-634-6855. ©1990 VOLVO CANADA LIMITED.

On this small arm of Williston Lake in northern British Columbia, palaeontologists from the Royal Ontario Museum have found what may be the richest North American source of Upper Triassic marine material. Among their finds are fossil ichthyosaurs (facing page), creatures that may have resembled dolphins.

COURTESY DEPARTMENT OF VERTEBRATE PALAEONTOLOGY, ROYAL ONTARIO MUSEUM

Just Swimming With Ichthyosaurs

At Williston Lake, ROM palaeontologists have discovered a rare and major source of ancient marine reptiles

Catherine Hollett

Towards the close of the nineteenth century British Columbia saw thousands of fortune hunters brave her wilderness in search of gold. To reach their destinations many travelled along the Peace River, which races 1700 kilometres from the Rocky Mountains through the wilderness into Alberta. Today a new group of explorers is prospecting Peace River country. Vertebrate palaeontologists from the Royal Ontario Museum travel to British Columbia in search of new riches, but the treasure they seek is black: hard black limestone. Within the cliffs that surround a site called Williston Lake, the ROM team has discovered a Triassic treasure-trove and its most precious yield: the ancient marine reptiles known as ichthyosaurs.

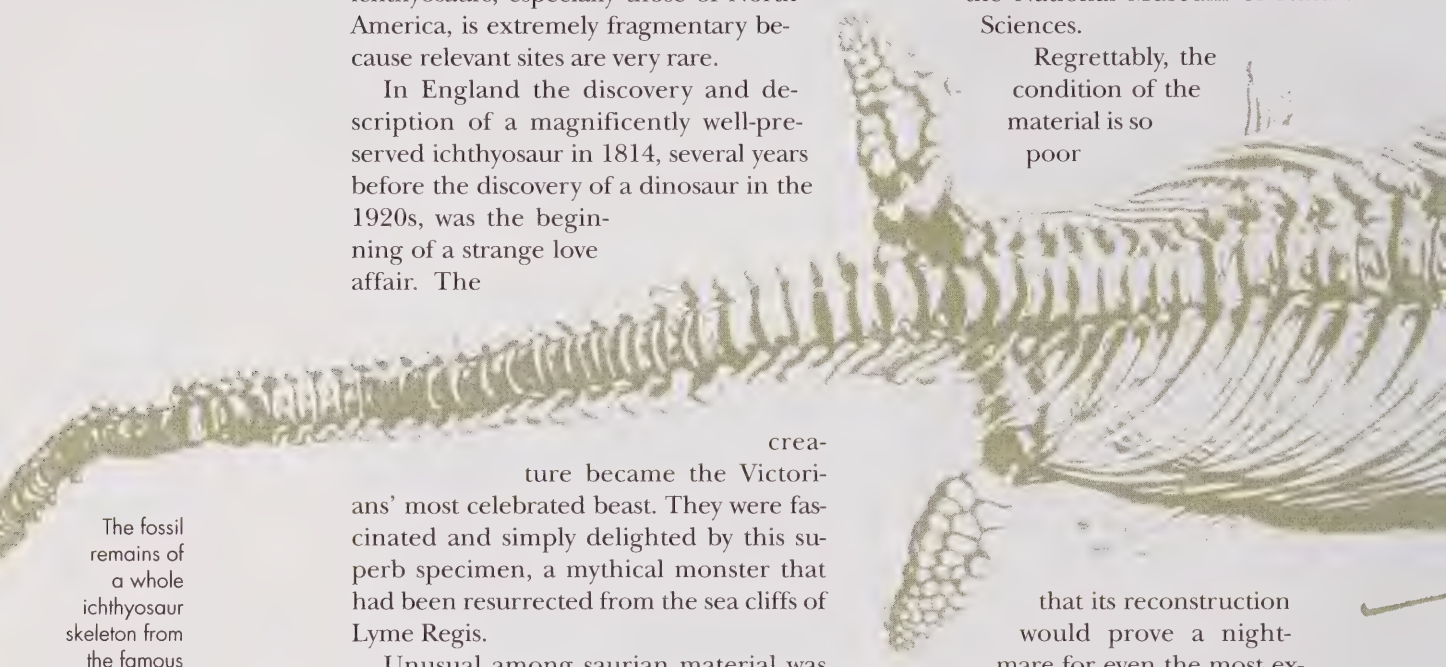
ILLUSTRATION BY MARG SANSOM

It is within the Lower (early) Triassic period, dating from 230 to 180 million years ago, that the ichthyosaur, literally the

Catherine Hollett is a Toronto freelance writer

"fish-lizard," first appears in the fossil record. Ichthyosaurs, which bear a deceptive resemblance to modern dolphins, ranged in size from one to 15 metres. Like dinosaurs, these animals are present throughout the Mesozoic fossil record (covering a period of 160 million years). However, detailed knowledge of Triassic ichthyosaurs, especially those of North America, is extremely fragmentary because relevant sites are very rare.

In England the discovery and description of a magnificently well-preserved ichthyosaur in 1814, several years before the discovery of a dinosaur in the 1920s, was the beginning of a strange love affair. The creature became the Victorians' most celebrated beast. They were fascinated and simply delighted by this superb specimen, a mythical monster that had been resurrected from the sea cliffs of Lyme Regis.



The fossil remains of a whole ichthyosaur skeleton from the famous Lyme Regis, England, site is in the British Museum.

COURTESY DEPARTMENT OF VERTEBRATE PALAEONTOLOGY, ROYAL ONTARIO MUSEUM

Unusual among saurian material was the much later discovery of a fossil from Holzmaden, Germany, that shows what palaeontologists believe is an ichthyosaur giving birth to her young. The birth is a rare find for the fossil record in general, but not that rare for ichthyosaur fossils. A few dozen female ichthyosaurs either giving birth or with their embryos still intact have been found. Since it is virtually impossible to identify the sex of a fossil animal, these remarkable glimpses into Mesozoic life and death provide palaeontologists with vital clues.

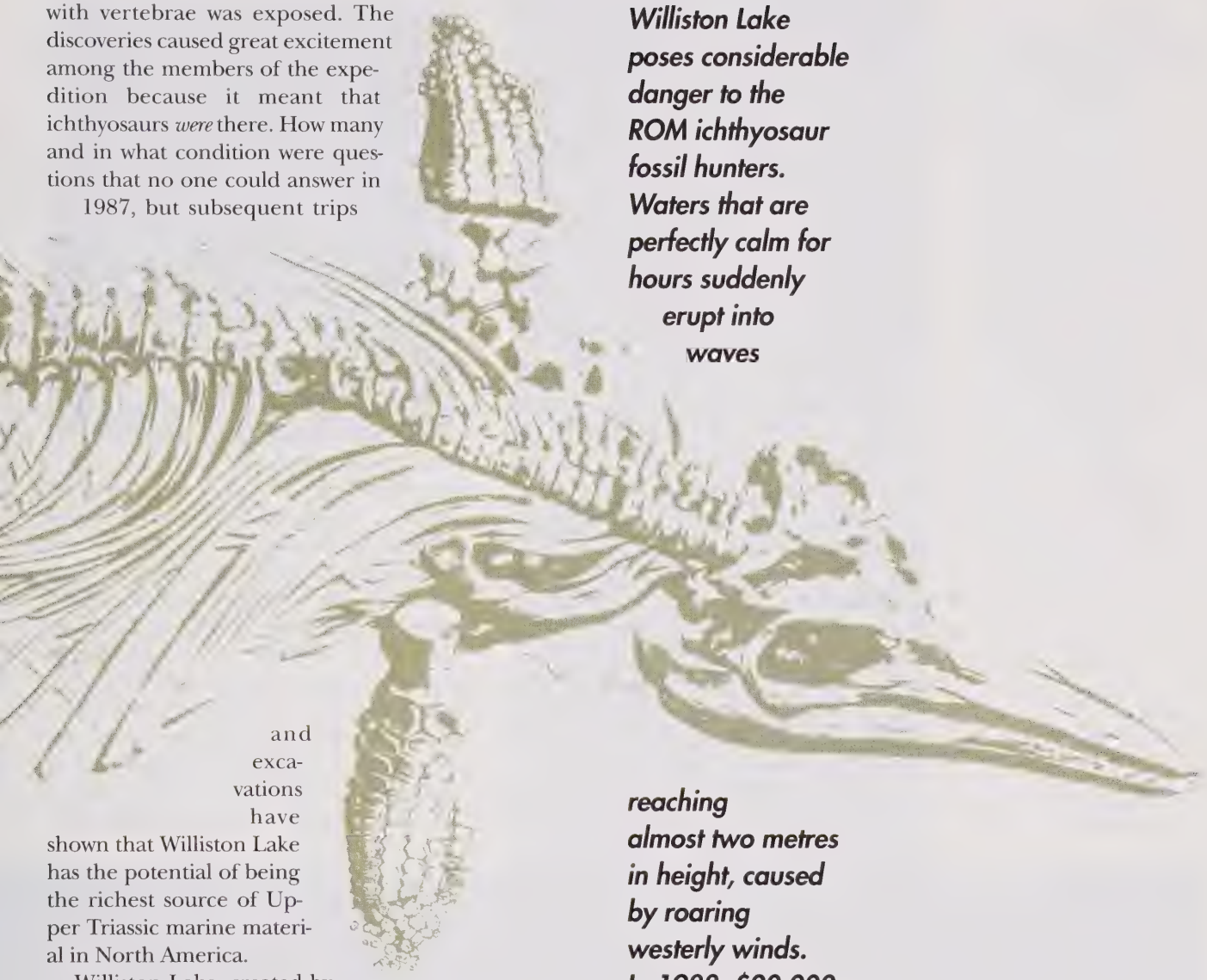
Charles M. Sternberg, the great American palaeontologist, travelled to the Peace River valley in 1930 to study dinosaur footprints and collect ichthyosaurs on behalf of the National Museum in Ottawa. He located two specimens, but the job of removing just one from the rock proved extremely difficult. Sternberg's field notes state that the rock is "extremely hard and tough and one can never tell how it is going to break. It is almost impossible to chisel the rock and it will not free from the bone." The only way he could collect his ichthyosaur was to build fires alongside the specimen and wait until the rock broke into flakes as it became hot and dry. When this method was successful, rock from five to seven centimetres in thickness would flake away, sometimes conveniently under bone. In most instances, however, the bone was damaged or even destroyed. The material was eventually removed in small pieces and is now part of the collection of the National Museum of Natural Sciences.

Regrettably, the condition of the material is so poor that its reconstruction would prove a nightmare for even the most experienced of fossil preparators. The Dinosaur Trackways remained the most famous discovery of the Peace River valley, and further research revealed some 1500 tracks. Other treasures hidden in the limestone would remain undiscovered for more than 50 years.

In the mid-1980s Dr. Chris McGowan, curator-in-charge of the ROM's Vertebrate Palaeontology Department, once again took up the search for Mesozoic marine reptiles in Canada. McGowan, whose interests lie primarily in the evolution and structural features of ichthyosaurs, wanted to find a locality dating from the Upper (late) Triassic period, with the hope that ichthyosaurs would be present. Peter May, the department's chief technician, began the task of looking for likely prospects by poring over maps, old field notes, and geological reports. He was especially interested in Sternberg's work in the Peace River valley. Eventually the department decided to explore around Williston Lake, about 80 kilometres from the small town of Hudson Hope, and in the spring of 1987 the first expedition headed into the wilderness. After almost two weeks of disappoint-

ing results the crew was finally rewarded. They found their ichthyosaurs.

First they recovered disarticulated teeth and ribs; then an articulated paddle with vertebrae was exposed. The discoveries caused great excitement among the members of the expedition because it meant that ichthyosaurs *were* there. How many and in what condition were questions that no one could answer in 1987, but subsequent trips and excavations have shown that Williston Lake has the potential of being the richest source of Upper Triassic marine material in North America.



Williston Lake poses considerable danger to the ROM ichthyosaur fossil hunters. Waters that are perfectly calm for hours suddenly erupt into waves reaching almost two metres in height, caused by roaring westerly winds. In 1988, $20,000 in equipment was lost or damaged, and the crew left stranded for four hours, after their boat was struck by waves

Williston Lake, created by the construction of the W. A. C. Bennett Dam in 1968, is, at its greatest dimensions, approximately 120 kilometres across and 220 kilometres long. Many small arms extend from the main body of water; the ROM research is focused around an arm that is about five kilometres across. The lake poses considerable danger to the ROM crew. Waters that are perfectly calm for hours suddenly erupt into waves reaching almost two metres in height, caused by roaring westerly winds. This makes a simple crossing to the site perilous. In 1988, Williston Lake demonstrated its unpredictability when members of the expedition were in a boat only 30 metres from shore. The boat was hit by an enormous wave that tossed the crew and

all of their equipment into the freezing water. (The average spring water temperature is 1°C.) Although all the crew members made it to shore, it took four hours before they were found and rescued. In all, $20,000 in equipment was lost or damaged.

Under as much as 90 metres of water, the lake's bottom is littered with dead trees, debris, and the remains of old ranches and farmhouses, long submerged by the lake. As members of the crew work above the lake on rock faces, they stand on ledges that are sometimes no more than 60 centimetres wide, below which there is a sharp 15-metre drop to Williston's chilling waters.

Field seasons always begin in the spring, when reservoirs are at their lowest and rock exposures are abundant. But at this time of year there is the continual threat of hungry, recently awakened black and grizzly bears and damp, foggy mornings with temperatures hovering just above freezing. The surrounding foothills of the Rocky Mountains are slippery and treacherous in places and team members must hike up slopes and through the woods, each carrying a 30-kilogram backpack laden with equipment and supplies. For three weeks home is a series of puptents pitched on the wet ground.

In 1988 the crew returned to Toronto with an articulated ichthyosaur skeleton, along with a partial skull and other partial skeletons. These ichthyosaurs are thought to belong to the genus *Shastasaurus*, a dolphin-sized animal common in the Upper Triassic. By the end of the 1990 field season some 80 Upper Triassic marine reptiles had been found, but only a dozen, so far, are ichthyosaurs.

There is a strong possibility that Williston Lake will become as important an ichthyosaur locality as the famous Holzmaden quarries or the spectacular sea cliffs of Lyme Regis, England (both Lower Jurassic). The Canadian fossils will not match the European ones either for quantity or for quality of preservation, but their scientific importance is, without doubt, equal. There is enough fossil evidence to positively identify the Williston material, making the material an essential part of the complex ichthyosaur puzzle. While Williston Lake is the first major Upper Triassic ichthyosaur site discovered in Canada, there are other North American Upper Triassic ichthyosaur localities in Nevada and California.

An ichthyosaur spine (below), paddle (right), and ribs (facing page) emerge from the rock at Williston Lake.

Chris McGowan is most excited and intrigued by the Williston Lake finds. In

spite of their poor preservation, McGowan regards the fossils as very good specimens of Triassic material. As more specimens are gathered, he hopes to make the study and description of the material a prime focus of his research. What most fascinates McGowan is the latest material to come from the site.

"There's a lot of stuff out there that you just don't expect to be there," he explains. "There was a big change from the end of the Triassic and the beginning of the Jurassic. There were incredible faunistic changes in the water and the land. We see a lot of species of marine reptiles disappear, and many new ones suddenly appear. I am seeing things at Williston that remind me of Jurassic material, material that should *not* be in the Triassic. It's all a bit of a mystery right now."

Because of limited funds, the Royal Ontario Museum has been able to send out only small field teams for brief six-week seasons; three of the six weeks are spent in travel and in obtaining all the necessary supplies, maps, and permits. In 1989 no funding at all was available for field work.

According to McGowan and May, a very large crew is needed that can reach Williston Lake as early as possible. By late spring already 10 metres of valuable exposure can be lost as a result of the run-off, and water levels rise almost a metre a day. By summer the team would have to perform underwater excavation. At summer's end, when water levels go down again, the rock is so covered with silt that exposures aren't clear enough to work on.

The sooner the fossil material is extracted from the rock and gets to the ROM, the sooner Chris McGowan can assess the real impact of the discovery. He does not hesitate to expound on the importance of this Canadian site. For palaeontologists the challenges and discoveries at Williston Lake match those of the gold rush a century before. ✿

COURTESY DEPARTMENT OF VERTEBRATE PALAEONTOLOGY, ROYAL ONTARIO MUSEUM

"There's a lot of stuff out there that you just don't expect to be there. I am seeing things at Williston that remind me of Jurassic material, material that should not be in the Triassic. It's all a bit of a mystery right now," says ROM palaeontologist Chris McGowan

Art on the Rails

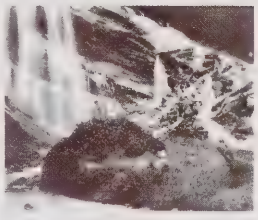
Canadian railway artists have brought the landscape home

Katherine Ashenburg

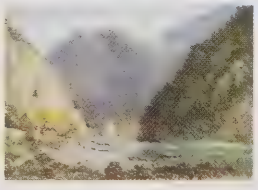
Take, for a start, Lucius O'Brien's romantic watercolour of an intrepid train negotiating a mountain pass painted in 1887 while O'Brien enjoyed free transportation from the fledgling Canadian Pacific Railway. Consider, some 70 years later, the group of distinguished Canadian artists who painted murals in the Park cars of CPR's stainless-steel fleet —painters including A. Y. Jackson, A. J. Casson, and E. J. Hughes. From this decade, contemplate Michael Snow's eerie new painting of three train travellers and the passing view from the windows, playfully titled *Trained Pa(y)s(s)age(s)*. Or take your pick from the land- and cityscapes of artists such as Joyce Wieland, Liz Magor, Jean-Paul Riopelle, and Tony Hunt. By turns lyrical, witty, unsettling, all were commissioned, like the Snow, for those same Park cars, newly refurbished by Via Rail.

These and many other Canadian works of art are part of a century-old connection between the Canadian landscape, trains, and artists—a singularly happy triad that helped keep the CPR afloat, gave the new country an international reputation as "fifty Switzerlands in one," and provided Canadians with an enduring national myth.

It all began with an American who had a genius for publicity. William Cornelius Van Horne was a mixture of engineering savvy and sensitivity who was hired away from the Chicago, Milwaukee & St. Paul Railroad to make the CPR a transcontinental reality. But once the last spike was driven, in 1885, the vice-president faced a new challenge in the form of formidable debts and operating costs. Characteristically, Van Horne decided to turn a liability—the ruinously expensive mountain section in Alberta and British Columbia—into an asset. With one magisterial pronouncement, "If we can't export the scenery, we'll import the tourists," Van Horne signalled the dawn of Canadian tourism.



Benjamin Baltzly took this dramatic photograph while working for William Notman on a CPR contract.



The Gate of the Canyon, Fraser River *(1888) by Lucius O'Brien, collection of the National Gallery of Canada.*

As E. J. Hart demonstrates in *The Selling of Canada,* Van Horne's efforts shrewdly combined the pragmatic and the aesthetic. In 1886, for example, having built avalanche-proof snowsheds over eight kilometres (five miles) of track in the Selkirk Mountains of British Columbia, Van Horne ordered an extra track built in the open so that summer tourists, at least, could marvel at the great Illecillewaet Glacier. In a day when the tourist industry was in its infancy and the line was mainly intended for immigrants, Van Horne's refusal to sacrifice approximately eight kilometres of

COURTESY NATIONAL GALLERY OF CANADA AND NATIONAL ARCHIVES OF CANADA

Katherine Ashenburg is arts and books editor of The Globe and Mail

***Prince Albert National Park* (1954) by Frederick James Finley**

This mural was commissioned for The Canadian *Park cars in the 1950s.*
Collection of the Canadian Museum of Science and Technology

COURTESY VIA RAIL

glorious scenery must have looked like madness to many of his colleagues.

A natural at what modern marketing experts call "targeting," Van Horne concentrated on "the class that travels," mostly affluent British tourists. Determined to anticipate if not create their needs, he designed extra-large sleeping, parlour, and dining cars furnished, according to a CPR pamphlet, with "soft and rich cushions, silken curtains, thick carpets, delicate carvings and beautiful decorations." For 75 cents a meal, the dining cars offered their own culinary progression across the country: "trout, prairie hens, antelope steaks, Fraser River salmon, succeed one another as the train moves Westward." And along the way, Van Horne erected a string of CPR hotels, variously disguised as feudal castles, French chateaux, or Swiss chalets.

Obviously an enterprise of this magnitude needed publicity. An 1887 pamphlet addressed to the English market assured the "jaded tourist" of a new-found land with sublime scenery for sportsmen and mountain climbers and "no dangers or annoyances whatsoever." In a calculated spurt of decadence, the pamphlet promised the world-weary Imperialist, "If you have lived in India, and tiger hunting has lost its zest, a Rocky Mountain grizzly bear will renew your interest in life."

Van Horne, who involved himself in the smallest details of promotion, may have written the pamphlet himself. He was also an accomplished amateur painter and a connoisseur whom Lucius O'Brien did not flatter unduly when he wrote, "(Y)ou are one of the very few men in the country who understand what will & what will not make a picture." When it came to illustrating the CPR's brochures and posters, Van Horne hired the best professional talent available, beginning with the prestigious Montreal photographers William Notman and Son.

In 1884, Notman's son, William McFarlane Notman, was furnished with an official railway car and instructed to photograph the scenery and construction at what was then the end of the line, in the Kicking Horse Valley near the British Columbia–Alberta border. The most come-hither of his photographs were taken to the American Bank Note Company to be made into halftone photographic reproductions or engravings for promotional purposes. The CPR proved an excellent

***Riding Mountain National Park* (1954) by William Arthur Winter**

This mural was commissioned for The Canadian *Park cars in the 1950s.*
Collection of the Canadian Museum of Science and Technology

COURTESY VIA RAIL

client for the Notmans, providing them with a specially fitted photographic car that included a darkroom for crosscountry trips in 1887 and 1889. The Notmans, in turn, produced pictures that captured Canadian and British imaginations alike: the cover of *The Illustrated London News* of 24 July 1886 displayed four Notman photographs of the brand-new railway line.

The CPR engaged other top-of-the-line photographers, and by 1892 the railway had begun to sell photographic portfolios, divided into mountain views, Indian views, and other "Glimpses Along the Canadian Pacific Railway." But Van Horne also encouraged painters, partly because of their superior cachet and partly, it seems, because their work was more flexible.

The CPR's relations with painters were more distant and more complicated than with photographers. Although Van Horne himself and other CPR executives occasionally bought paintings, relatively few were bought by the company itself. Instead, the executives offered well-connected artists free passes on the railroad, and were naturally gratified when those artists exhibited their work. They set up a landscape painting gallery in the CPR office in London, England, sponsored landscape exhibitions in other galleries, and often made paintings a prominent part of their participation in the great expositions of the day. (For one of them, the Colonial Exhibition of 1887, Van Horne approached the painter John Fraser for "some large watercolour views of our mountain scenery," and promised that the CPR's president, George Stephen, would buy any left unsold at the end of the exhibition.) This was canny long-term marketing, whetting the public's appetite, in Canada and abroad, for the sublime scenery available only to rail travellers. And Van Horne was not above manipulating the sublimity.

When John Fraser (1838-1898) presented Van Horne with some commissioned black-and-white sketches of the Rockies, Van Horne found the mountain in one sketch not "sufficiently imposing." The vice-president who was also a Sunday painter advised the professional artist, "I made last night a rough sketch in lampblack which will illustrate my ideas; it is made mostly from memory and I have taken a great deal of license but I do not think that any one going to the spot without the picture in hand will ever accuse us

***Arctic Spring* by Kenojuak Ashevak**

Commissioned for The Canadian *1990*

of exaggeration." Fraser was to improve on Van Horne's sketch, but he respected the exaggerated scale; he was to take the same idealizing approach to a sketch of Mount Stephen. Fraser did as he was told, even praising Van Horne's composition for the Mount Stephen picture as "first rate," and volunteering not to sign the engraving that resulted.

In spite of Van Horne's high-handed methods, artists came flocking to the CPR. Fraser was the nearest thing to a painter laureate the company had (he appeared on the payroll books in 1887), but many other painters, including the famed American artist Albert Bierstadt, applied for the privilege of free railway passes and possible sales. Lucius O'Brien (1832-1899), the president of the Royal Canadian Academy and John Fraser's greatest rival, recommended painters to Van Horne and made several fruitful trips West himself. Although Van Horne was usually determinedly vague with painters about his expectations from a pass, the gentlemanly O'Brien made it his practice to send glowing letters to newspapers praising the awesome scenery, the CPR hotel, and the thrilling (but safe) train ride.

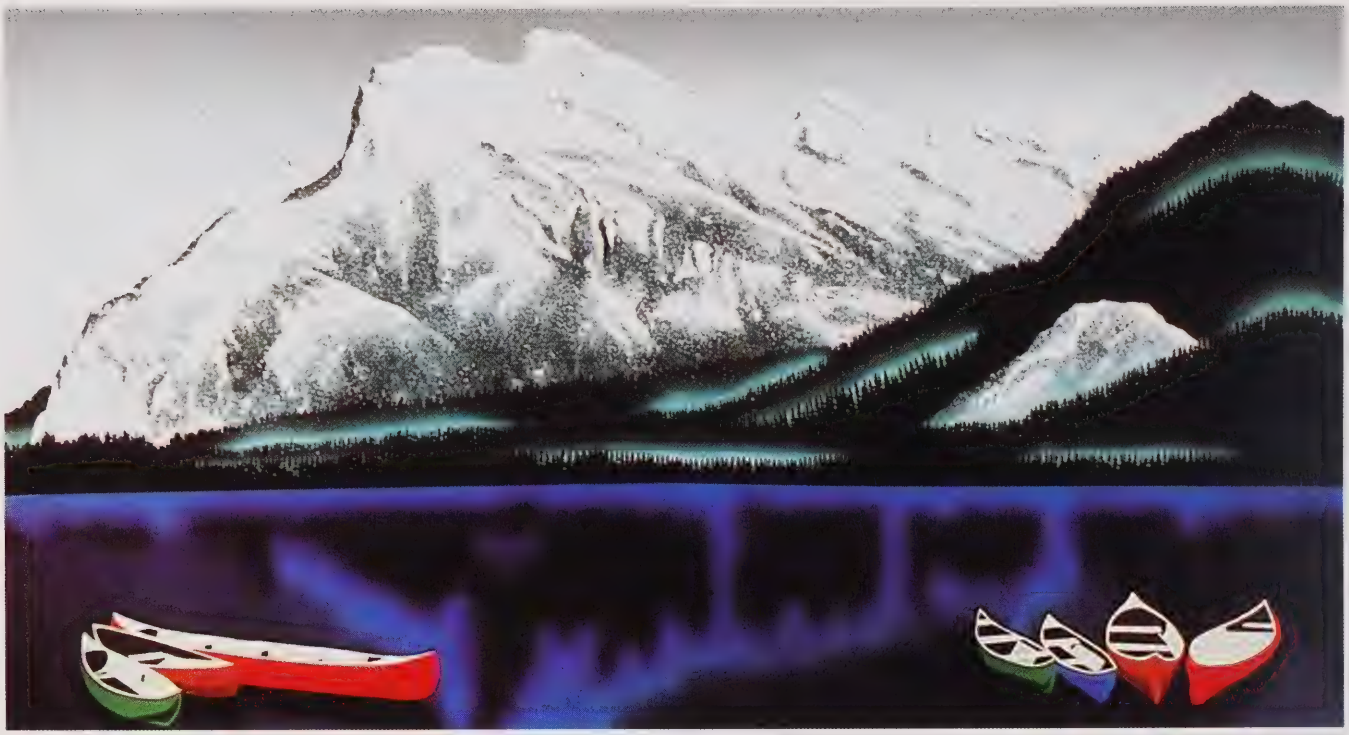
More important, his summer trips, and those of the other "railway artists," resulted in an outpouring of rugged landscapes, not infrequently showing a plucky little train dwarfed by mountain peaks. As early as 1888, Toronto critics were beginning to complain of "somewhat too much Rocky Mountain," but for the painters the temptation was well-nigh irresistible. Not only was landscape painting currently fashionable, but Canadians were beginning to sense that painting their startling and abundant land was a shortcut to European interest, and a powerful way to understand themselves.

The CPR's connections with artists continued into the company's second century: more commercial artists and photographers were hired by the advertising department, but independent painters and photographers still enjoyed company passes. F. M. Bell-Smith painted in the mountains until the Great War, and other twentieth-century members of the "railway school" included John Hammond, G. Horne Russell, A. C. Leighton, and the American Carl Rungius. And by the time the railroad entered a new stage in its partnership with artists in the 1950s, a more crucial rela-

COURTESY VIA RAIL

***Rundle from Vermilion* by David Thauberger**

Commissioned for The Canadian *1990*



COURTESY VIA RAIL

tionship—between Canadian painters and the landscape—had taken firm root.

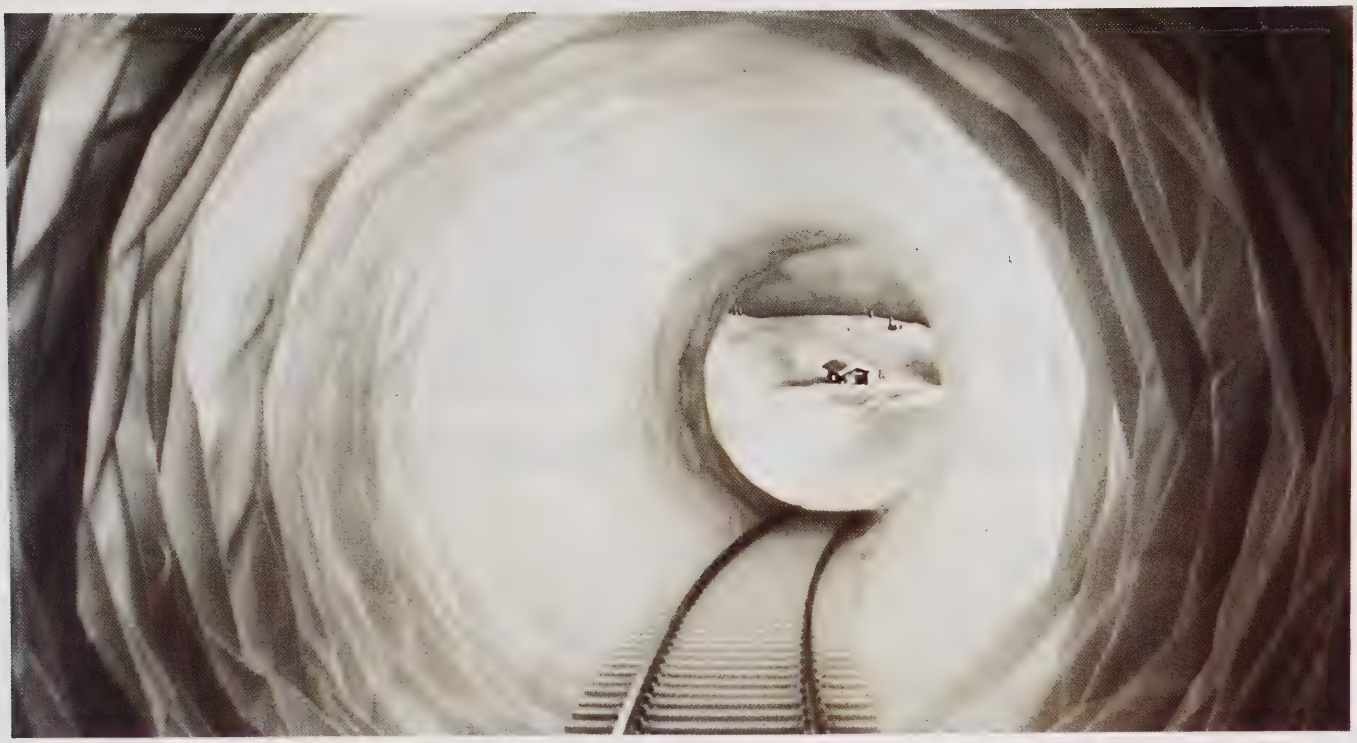
When CPR unveiled *The Canadian*'s stainless steel cars in 1955, *Vogue* magazine committed the better part of an issue to the stylish new train. And no wonder. Built by the Budd Company of Philadelphia and designed by the Philadelphia architects Harbeson, Hough, Livingston and Larson, the train was *designed* down to the last swizzle-stick in the beverage car. And, despite its American makers, its integrated decor was resolutely Canadian. It was the American John Harbeson who proposed a colour scheme suggested by Canada's flora and fauna as well as its flags and coats-of-arms, but the inspired idea of linking the decoration to the national and provincial parks along the route came from CPR management. Each of the beverage lounges in the fleet's 18 distinctive Vista-Dome cars was to be decorated with an end-wall mural, a side mural (which had to accommodate three windows), and a "picturesque map" depicting one of the parks. What made the Park cars, as they were called, a national treasure was the quality of the decorators. For a fee of $1400, 18 of the country's top artists were willing to paint these cramped, awkward spaces, illustrating an assigned landscape often with the aid only of tourist brochures and black-and-white photographs, and with a tight deadline that varied from three to five months.

Given these restrictions, the success rate was impressive. At least part of the credit is due to the aptly named Robert Pilot, the president of the Royal Canadian Academy, who selected the artists. In general, and not surprisingly, the best work was done by the greatest painters (A. Y. Jackson, A. J. Casson) and the most experienced commercial artists (for example, Albert Cloutier's charmingly *faux naif* vision of Laurentide Park, or George Arbuckle's striking triptych of Mount Assiniboine Provincial Park). Significantly, these two categories often overlapped, as in the case of Arbuckle, Casson, E. J. Hughes, and Charles Comfort, all of whom had invaluable experience as illustrators and muralists. The weakest work came from middling-to-good painters without a commercial background, including Robert Pilot himself.

Ranging from the anecdotal gaiety of William Winter's depiction of Riding Mountain Park to the brooding appeal of

***Cabin in the Snow* by Liz Magor**

Commissioned for The Canadian *1990*



A. Y. Jackson's paintings of Kokanee Park, the murals are remarkably varied. But there are constants, and familiar ones at that, beginning with the predominance of mountains. Eight out of the 18 parks chosen were located in British Columbia, a marketing decision that Van Horne himself would have approved. And, either on their own or encouraged by CPR's design department, painters such as Adam Sherriff Scott and Thomas Beament decided to enhance reality and make their mountains more "imposing," as Van Horne had put it. After all, the name of the game was touristic appeal. In *Murals from a Great Canadian Train,* Ian Thom praises William Winter's mural as "a consummate piece of advertising" and "a fine work of art." For the railway, the former was most important.

With one exception, CPR (usually in the person of Ernest W. Scroggie from the design department) took a generally permissive attitude to the murals. But when Charles Comfort transplanted the picknicking lady and two gentlemen from Edouard Manet's *Le déjeuner sur l'herbe* to Banff National Park, Scroggie was not amused. Even though Comfort clothed the originally nude woman with an ample red two-piece bathing suit, Scroggie felt that the striking, tongue-in-cheek painting would alienate travellers rather than display "scenic and touristic beauty as interpreted by our outstanding artists." Scroggie asked that the trio be replaced by the Banff Springs Hotel in the foreground of the picture. Dismayed (as John Fraser probably was in similar circumstances), Comfort nonetheless did as requested.

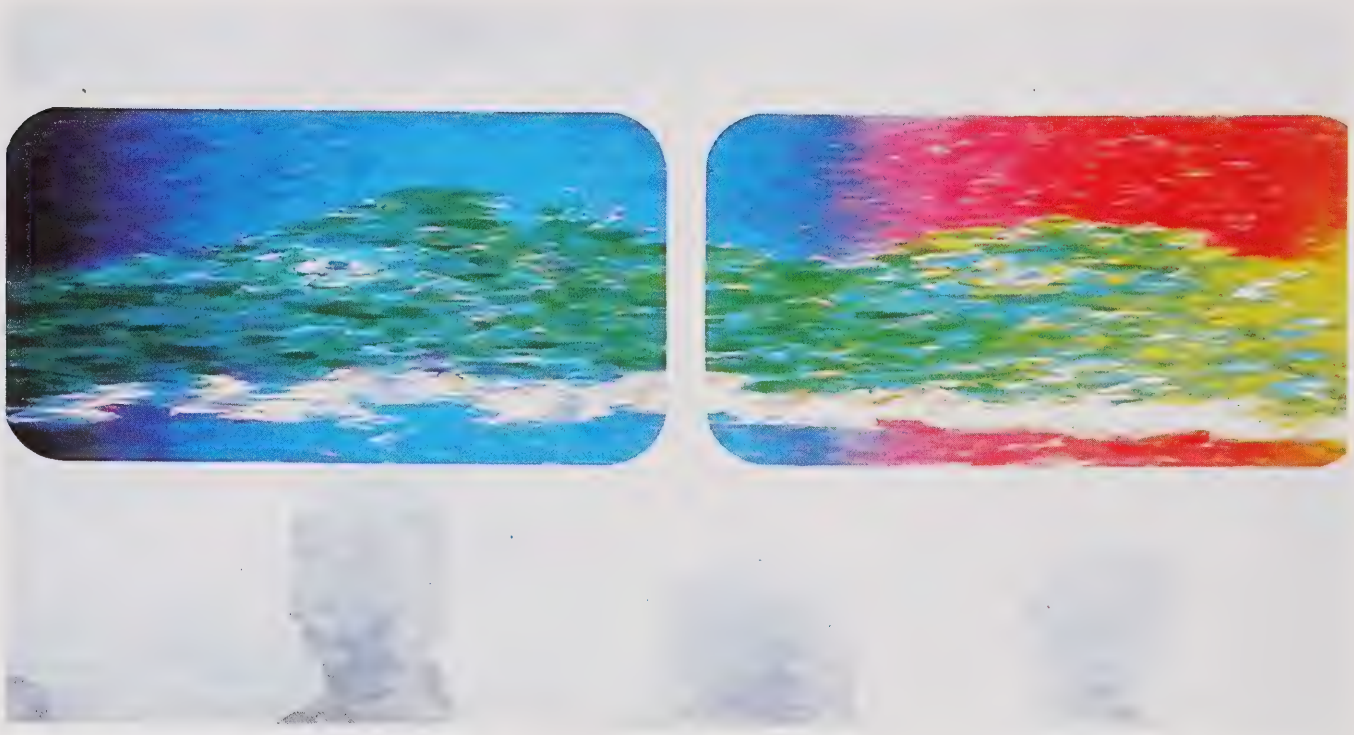
After 30 years of enduring the depredations of coffee stains, tobacco smoke, and greasy heads as well as condensation and millions of hours of vibration, the murals were badly in need of recuperation and rest. Painstakingly restored, they are now displayed in the Museum of Science and Technology in Ottawa. *The Canadian* was also in need of rejuvenation and Via Rail decided to reinvent the distinctively Canadian luxury that had marked the original stainless-steel fleet.

Aside from extensive technical improvements, the cars were redecorated by the Montreal designer Madeleine Arbour. The '50s style of the original fleet, so suggestive of the glamour of travel by rail, remains, but expressed in a softer 1990s' palette of blues, greys, greens, and pinks. As in the

COURTESY VIA RAIL

***Trained Pa(y)s(s)age(s)* by Michael Snow**

Commissioned for The Canadian *1990*



'50s, the highlight of the trains is the Park cars, and the highlight of the Park cars (their number has been reduced to 16) is the mural lounge.

The 16 muralists chosen by jury in 1990 are as prestigious and as representative a group as those chosen in 1954—but they represent a very different generation of Canadian artists. All but one of the older artists were male, all but one were English Canadians from British stock. The new muralists include five Quebeçois, a Kwakiutl (Tony Hunt), an Inuit (Kenojuak Ashebak); eight of the sixteen artists are women. The first generation painted in oils on canvas; the second employed a variety of media, including Micheline Beauchemin's tapestry, *Le Fleuve Enchanté*, and Mary Filer's glass sculpture, *Patterned Pinnacles.*

And yet there are strains and motifs in this eclectic, individualistic collection that hark back to Jackson and Casson, even to Fraser and O'Brien. The spookily snaking highway in Tom Forrestall's *Acadia* is reminiscent of the mysterious road in Albert Cloutier's mural of Laurentide Park. The jocund debris in Suzanne Funnell's *A Plowed Pile of March-Dead City Snow and Its Trappings* suggests the breezy organization of William Winter's 1954 mural. And the velvet blues, red, and whites of David Thauberger's boats, water, and mountains in *Rundle from Vermilion* may remind the experienced train traveller of E. J. Hughes's mural of Tweedsmuir Provincial Park. Asked only to portray "new visions of the Canadian landscape," the artists evoke the feelings of familiarity and awe, pleasure and foreboding, freedom and constraint that their landscape has always aroused in Canadians.

In 1888, when Lucius O'Brien exhibited the results of his second CPR-financed summer in the mountains, a prescient critic in the *Week* wrote that "pictures of all that glorious land" might succeed in creating a national spirit where literature and politics had so far failed: "Patriotism in all its depth and beauty and passion, Canadians may not feel, alas! but gazing on these 'everlasting hills,' a sentiment closely akin to it must thrill even the coldest of us." If Canadian patriotism is no longer such a tentative, nebulous concept, significant thanks are due to the railway magnates and artists who brought that landscape "home." ❦

COURTESY VIA RAIL

The Flourish of Snuff Boxes

Porcelain snuff boxes were not only masterpieces of craftsmanship, they embodied the spirit of the eighteenth century

Meredith Chilton

Courtesy The George R. Gardiner Museum of Ceramic Art

Light, elegant, and curvilinear, the rococo style flourished in the French court of Louis XV. It represented a return to nature and the quest for an idyllic, imaginary world. Porcelain, the new precious material of the period, was the ideal medium for the expression of rococo taste. Great services, edged in pure gold and painted in vivid enamels, were commissioned. Court sculptors were employed to fashion creations in the translucent white material. Lyrical porcelain figures danced across the linen-covered dessert tables of the nobility. And extravagant little luxuries, such as porcelain boxes, became the rage.

Boxes were also crafted of gold, semi-precious stones, and enamels. Some were curiosities, made of cone shells and studded with jewels and enamels. Others were miniature scientific studies, inlaid with over 70 different numbered hardstones, principally agates, found in Saxony. Mme de Pompadour commissioned a famous gold box with six gouache miniatures after paintings by Boucher. It was created to celebrate her acquisition of the actual pictures. Perfect miniatures were painted onto the porcelains as well. Boxes became the graceful gift and fashionable symbols of exquisite taste and aristocratic favour. In many ways they were the embodiment of the spirit of the eighteenth century.

Small enough to fit in the palm of a hand, the porcelain box is at once a testament to the brilliance of the modeller, who might have created a portrait cameo relief or scrolled cartouche; to the gifted painting of the enameller; and to the art of the goldsmith or jeweller, who mounted the box in a beautiful frame of precious metal, which was sometimes embellished with diamonds or other jewels. It is a sumptuous, miniature masterpiece, redolent of all the excellence and extravagance of the time.

Five years ago, I stood by the vitrines in the eighteenth-century porcelain gallery at the Rijksmuseum in Amsterdam. There, nestled on taupe velvet, was a wonderful display of 107 porcelain boxes, on loan from a private collection. It became my ambition to share my love of porcelain and boxes with a broader audience, and this led to an agreement with the private

Meredith Chilton is curator of The George R. Gardiner Museum of Ceramic Art

collector and the Rijksmuseum to exhibit these treasures at the Gardiner Museum.

The porcelain boxes in the collection mirror the diversity of contemporary decorative themes and are perfect examples of the bravura craftsmanship for which the eighteenth century is acclaimed. Twenty-six European porcelain factories are represented, permitting an unparalleled opportunity to study the creative process and output of many of the lesser-known manufacturers.

Once the great artistic director Johann Gregor Höroldt and the great sculptor-modeller Johann Joachim Kändler had established their dominant and rival positions in the Meissen factory, a range of highly influential styles was developed. One of the earliest styles was the light-hearted, whimsical chinoiserie, which revealed Europe's fascination with the mysterious and exotic East.

Of the chinoiserie boxes in the collection, there is one with a rare, tomato-red ground and a scene, painted on the inside lid, of a banquet where wine flows and musicians play. The chinoiseries imitate the Kakiemon style, known for its restrained, asymmetrical decoration and limited, particular palette. A close look reveals all the European incongruities: the Western wine goblets, musical instruments, and even shoes.

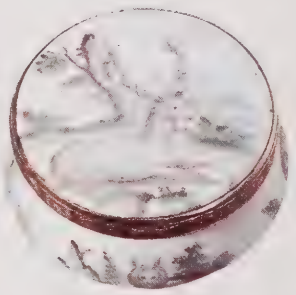
Hunting was a popular pastime of the aristocracy in the eighteenth century. Favoured courtiers were invited to display their equestrian skills, courage, or marksmanship. Others were merely spectators. Sir Charles Hanbury Williams, British Envoy to the Saxon Court, received a letter dated 17 September 1751 from a correspondent in Leipzig:

I went Thursday to see the Chasse which was not far from hence. It was, I think, nothing but a kind of massacre of two or three hundred poor beasts... I cant say I shou'ld have any great Desire to go to such *a Chasse a second time, but however am glad I have seen what kind of diversion it is. The King shot very well, the Queen but middling.*

Augustus III, the son of the founder of the Meissen factory, was hunting-mad and had a number of grandiose hunting lodges around his capital, Dresden. Sir Charles recounted his experiences of one lodge, Hubertusburg, in 1747:

TOMATO-RED GROUND BOX
German, Meissen, c. 1735-40, hard-paste porcelain, chased silver-gilt mounts, on loan to the Rijksmuseum, Amsterdam.
This box, with its rare tomato-red colour, has a banquet scene painted on the inside of the lid. The scene is painted in the Kakiemon style, known for its restrained asymmetrical decoration and limited, particular palette. However, a close look reveals the Western wine goblets, musical instruments, and shoes.

BOX WITH HUNTING SCENES
German, Volkstedt, c.1762-64, hard-paste porcelain, silver-gilt mounts, on loan to the Rijksmuseum, Amsterdam.
Hunting was a popular eighteenth-century pastime and so it was a favourite subject for the decoration of small boxes.



Preceding page: Homme de qualité en habit de Teckeli (A fashionable gentleman taking a pinch of snuff), drawing by I. D. de St. Jean, 1694. Collection of the Cabinet des Estampes, Bibliotèque Nationale, Paris.

'Tis a very large convenient house built in bad taste. 'Tis situate in the middle of a large fine forest, well stock'd with stags and wild boars. The King goes a'hunting almost every day, and 'tis what he loves most of everything in the World. We dine and sup with him constantly. About fifty people sit down to table with him and starve in state, for the meal is always cold and the wines abominable.

A view of Hubertusburg is on the front panel of an extraordinary porcelain box, which is also decorated with views of Royal Saxon castles and scenes of Dresden and Warsaw painted in meticulous detail and jewel-like clarity. The box, mounted in gold and with a clasp studded with diamonds and rubies, is one of the jewels of the collection.

There are many other boxes with hunting scenes, some showing ladies in customary green outfits surrounded by dogs, others with stags. A box with hunting scenes, battles, or other noble or heroic pursuits was considered a perfect gift for a gentleman.

By the second half of the eighteenth century it became fashionable for both ladies and gentlemen to own a number of boxes and to change them each day, or according to mood. In 1782, the fashionable publication, *Tableau de Paris*, announced:

One has boxes for every season. The winter box is heavy and the summer box light. And this refinement has been so exaggerated that boxes are changed every day and it is by this distinguishing feature that one recognizes the man of taste.

"One has boxes for every season. The winter box is heavy and the summer box light. And this refinement has been so exaggerated that boxes are changed every day and it is by this distinguishing feature that one recognizes the man of taste."
Tableau de Paris, 1782

The preoccupation of the French court with the arts of conversation, flirtation, and love is revealed in the contemporary paintings of Watteau and Boucher, Pater and Lancret. Their paintings were popularized by engravings which in turn inspired many of the scenes of lovers and gallant couples found on porcelain boxes. Nymphs and shepherdesses frolic in imaginary, pastoral settings. Lovers embrace or a seducer disguises himself as a god to approach a shy maiden. Such a scene, *Le Fleuve Scamandre*, inspired by an engraving by Larmessin after Boucher, appears on an outstanding Meissen box. The decoration on the exterior is created from different shades of mother-of-pearl, cut in intricate detail and sparingly gilded. On the in-

BOX WITH VIEWS OF DRESDEN, WARSAW, AND SAXON ROYAL CASTLES
German, Meissen, c. 1755, hard-paste porcelain, gold mounts with diamonds and rubies, on loan to the Rijksmuseum, Amsterdam.
A view of a lodge, Hubertusburg, is on the front panel of this extraordinary box. Sir Charles Hanbury Williams, British Envoy to the Saxon Court, described this lodge in 1747 as "a very convenient house built in bad taste."

side an exquisite miniature painting shows the god Adonis dying in ecstasy.

German rococo engravings by artists such as J. E. Nilson of Augsburg were also popular sources of inspiration. In addition, engraved designs specifically produced for boxes were available to modellers and decorators.

The German term for small items intended for personal use, such as boxes or perfume bottles, was *galanteriewaren,* which may be loosely translated as objects of courtship. Small boxes were perfect expressions of lovers' exquisite taste and were frequently given as tokens of affection.

Perhaps the most important boxes in the collection have royal portraits. The custom of giving a box ornamented with a royal portrait originated with Louis XIV. From as early as 1668, he is known to have presented gold boxes set with diamonds and decorated with his portrait as tokens of esteem. Naturally, the richness of the box and the number of the diamonds varied according to the importance of the occasion. Boxes with portraits were also given as family mementos, particularly by the nobility, and they frequently appear in dowry lists. In her dowry of 1745, the Spanish Infanta had no fewer than 12 boxes made of gold, mother-of-pearl, lacquer, precious stones, and enamels.

Unlike gold boxes, where the portrait or principal ornamentation appears on the outside, porcelain boxes usually reserve the most beautiful decoration for the interior of the lid. Imagine the personal pleasure it would have given the recipient to uncover the portrait to his acquaintances, and thus reveal royal favour.

One magnificent and rare example in the collection shows a miniature portrait of Anton Ignaz Joseph, Count Fugger of Kirchberg and Weissenhorn, Prince-Bishop of Ellwangen. He sits enthroned amid the symbols of his power: a princely crown and two mitres. On the lid there is a scene of Ellwangen, where the box was made. The box may have been purchased by the Prince-Bishop himself in 1760.

How were all these boxes used? Most were for snuff. By the eighteenth century inhaling snuff, powdered and scented tobacco, was extremely fashionable. No aspiring Spark, Macaroni, or Fop would be seen without his snuff box.

Directories were published to instruct the uninitiated on the subtle and elegant

BOX WITH APPLIED MOTHER-OF-PEARL DECORATION
German, Meissen, c. 1765, hard-paste porcelain, red and gold "a cage" mounts by Alexandre Leferre in the first half of the nineteenth century, on loan to the Rijksmuseum, Amsterdam.
The scene painted on the interior of the lid shows the death of Adonis after an engraving attributed to Pierre Louis Surugue after François Boucher.

PORTRAIT BOX
German, Ellwangen, c. 1758-59, hard-paste porcelain, gilt-copper mounts, on loan to the Rijksmuseum, Amsterdam.
Anton Ignaz Joseph, Count Fugger of Kirchberg and Weissenhorn, Prince-Bishop of Ellwangen, is the portrait subject. He sits enthroned amid the symbols of his power: a princely crown and two mitres. The Prince-Bishop may have purchased the box in 1760.

ritual surrounding the proper use of the snuff box. One French guide listed 14 steps to snuff-taking. After taking a pinch of snuff delicately in the fingers of the right hand, the reader was advised to "breathe in strongly with both nostrils and without grimacing" and then to "sneeze, cough and spit" before closing the snuff box.

"Snuff is the most disgusting thing. It infuriates me to see all these ladies with filthy noses as though they had rubbed them in dung; they stick their fingers into any man's snuff box."
The Princess Palatine, 1712

Lord Petersham (1780-1851), 4th Earl of Harrington, was such a devotee that he created a special room, lined with exquisite Chinese porcelain jars, for the many different types of snuff he favoured. He employed his own personal snuff-blender and, like other Regency dandies, was known to "indulge in a luxury of snuff boxes." His friend, the Prince Regent, had 12 different snuffs set out for him each day. Even Napoleon, who preferred an unscented blend called "rappee," consumed approximately three kilos of snuff every month.

In France, and soon throughout Europe, ladies also indulged in the habit of taking snuff. It did not meet with universal approval. In 1712 the Princess Palatine wrote: "Snuff is the most disgusting thing. It infuriates me to see all these ladies with filthy noses as though they had rubbed them in dung; they stick their fingers into any man's snuff box." Box manufacturers quickly capitalized on the new fashion, making snuff boxes specially for ladies.

In the boudoir, boxes were used as containers for rouge, bonbons, or for small aromatic pastilles for sweetening the breath. Ladies and gentlemen alike also used them to hold artificial beauty spots, known as patches, or mouches in French. These were made of black velvet or taffeta, cut in a variety of fanciful shapes, and affixed to the face with gum in one of the final stages of an elaborate toilette.

In an age of extraordinary craftsmanship, scientific discovery, and enlightened patronage, the porcelain box stands as a perfect testament of the period—a time when gallantry and courtship were esteemed, and a gentleman of taste was judged by the flourish of his snuff box. ❦

The exhibition Porcelain Boxes, Miniature Masterpieces of the 18th Century, *is on display at The George R. Gardiner Museum of Ceramic Art until 4 August 1991.*

BOX IN THE SHAPE OF AN OWL'S HEAD
English, Girl-in-a-Swing factory, c. 1749-54, soft-paste porcelain, engraved gold mounts, inlaid pink rubies, eyes mounted in silver, agate lid, on loan to the Rijksmuseum, Amsterdam.
The novel appearance of this box surely made it a much loved keepsake.

VISIT INDIA TOURISM YEAR. 1991.

We've been getting ready for your visit for 5,000 years.

VISIT INDIA
TOURISM YEAR 1991

Only in India can you walk out of your elegant hotel and, within minutes, stroll through a temple – a carved work of art – that paints a picture of a day, a year, a century, a lifetime of a 5,000 year-old people. This year, the traditional lamp of welcome is being lit to welcome the world to this friendly, hospitable, intriguing land. A land that touches you with the past; indulges you in the present; and tugs your soul through a kaleidoscope of outrageous beauty, fascinating culture and raw, courageous reality.

India is at once a feast and an assault on the senses. A total experience. You'll see it. You'll feel it. You'll never forget it.

Let us show you more. Return this coupon and we'll send you travel brochures.

NAME

ADDRESS

CITY PROVINCE POSTAL CODE

Mail to: Government of India Tourist Office
60 Bloor Street West, Suite 1003
Toronto, Ontario M4W 3B8

India

This outstanding example of an eighteenth-century viola d'amore, an instrument with the range of a violin and viola combined, can be seen in the Music Gallery of the Royal Ontario Museum.

The Viola d'amore: Love at First Sight

WHAT HAS THE CURVED HEAD OF a blindfolded female at the top, a chin rest at the bottom, and, in between, 13 strings flanked by two flaming swords? An exotic instrument of torture would be a good guess, but the object described is quite the opposite: it is a beautiful musical instrument, known as a viola d'amore, from the Royal Ontario Museum European collection. Dating from 1761, this viola d'amore is the work of a well-respected French luthier (instrument maker), Louis Guersan. A label inside the instrument suggests that Guersan (c.1713–c.1781) was in his prime when he made this viola d'amore, his premises near the Comedie Française indicating a luthier of some status. Today, museums throughout Europe and North America hold Guersans—not only the usual violins and cellos but also curiosities like the viola d'amore.

The viola d'amore first appeared in Europe towards the end of the seventeenth century. Primarily an instrument for amateur, albeit accomplished, music-making, it was usually heard on its own or in the company of a small chamber ensemble. Despite its name—viol of love—this musical orphan has little in common with either the viol family or its descendants, the violin and cello. True, it is played under the chin, has an unfretted fingerboard, and is about as long as a modern viola (approximately 36 cm to 41 cm). It is played with a modern viola bow or with a lighter or a baroque bow. But the similarities stop here. The top and back of the body, instead of being curved, are flat and thus flush with the ribs of the instrument. The shoulders slope dramatically downwards instead of resembling those of a Brooks Brothers suit as do modern string instruments.

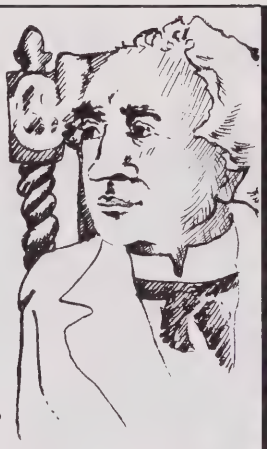
It is, however, the arrangement of its strings that sets the viola d'amore apart from viols and violins. Its range is that of a violin and viola combined; where a modern violin or viola has only four strings, the viola d'amore boasts anywhere from 12 to 26. The usual number, however, is 14. The ROM's Guersan has 13 strings: seven running across the top of the bridge and the fingerboard of the instrument and, directly below these seven, six sympathetic (resonating) strings running through the bridge and under the fingerboard. These strings are never touched by the performer. Usually tuned in unison with the playing strings, these sympathetic strings vi-

BRIAN BOYLE, PHOTOGRAPHIC SERVICES, ROYAL ONTARIO MUSEUM

Coming in the August issue:

Sir John A. Macdonald's Centenary

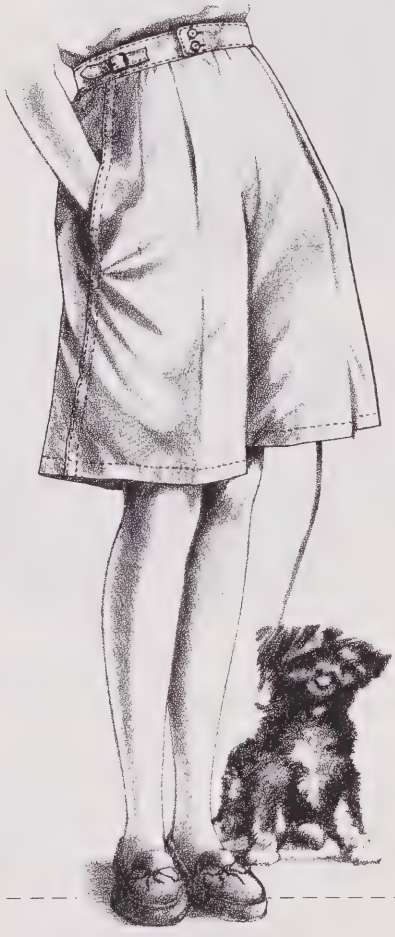
by Douglas Fetherling



ROTUNDA MAGAZINE

ROM

Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
(416) 586-5590



THE PERFECT WALKING SHORTS FOR WOMEN

- Adjustable waist
- Xtra-wide flared leg for freedom of movement
- Reinforced seat
- Double-stitched seams for strength
- Big side and back pockets for lots of stuff
- The most marvellous shade of khaki
- 100% finest cotton twill

The most comfortable shorts you'll ever wear. Designed by women for women. So whatever your size and shape, you'll look great! (In fact, if you don't love these shorts, send them back and we'll give you a full refund.)

*Torture-tested in Nepal, Africa and the streets of Toronto.

Dare & Co
OUTFITTERS

Please send me my shorts.

☐ I enclose a cheque or money order for $115 (we absorb the GST) + 8% Provincial Sales Tax (Ontario residents only), and $3.00 for delivery.

☐ I prefer to pay by credit card.
☐ VISA ☐ MASTERCARD ☐ AMEX

Account No. _____

Expiry Date _____

Signature _____

Name _____

Street _____

City _____ Prov. _____

Code _____ Phone _____

Size: ☐ S (6-8) ☐ M (10-12) ☐ L (14-16) ☐ XL

Mail to DARE & CO. OUTFITTERS LTD.,
P.O. Box 725, Station A, Toronto, Ontario M5W 1G2

Please allow 3-4 weeks for delivery. If you live outside Ontario, please allow for additional delivery charges.

VISA MasterCard AMERICAN EXPRESS Cards Welcome

brate passively and give the viola d'amore its characteristic small, sweet, silvery sound.

This shimmering quality, which makes the viola d'amore so alluring, so exotic, is one of the few strong clues we have to the instrument's origin. When Elizabeth I granted a Royal Charter to the East India Company in 1600, European traders discovered the musically mysterious sights and sounds of India, Turkey, Persia, and other Eastern countries. It is likely that all kinds of plucked and bowed instruments were brought back to Western Europe, many of them—such as the sitar—characterized by sympathetic strings. This new sound proved irresistible and in no time music makers adapted these exotic strings to Western music. There is further evidence of the viola d'amore's Eastern heritage. Rather than the traditional f-holes found on either side of the bridge of the violin, the viola d'amore has soundholes in the shape of a flaming sword, the symbol of Islam.

It has been suggested that the name "viola d'amore" has nothing to do with love but is, in fact, a corruption of "viola da more" or "viol of the moor." However, this intriguing theory is rendered unlikely by the instrument's pegbox. Whereas a violin has a simple, elegant scroll at the top of the instrument, the viola d'amore is almost always crowned by an exquisitely carved head, usually of a blindfolded Cupid. Sometimes, as with the ROM's Guersan, the head is that of a female. Either way, the figure symbolizes love —hence the name viola d'amore.

The English diarist John Evelyn was the first to make note of the viola d'amore. "I have never heard a sweeter Instrument or more surprizing" reads his entry of 20 November 1679; but Evelyn, himself a player of the viol and the lute and therefore "instrument literate," makes no reference to sympathetic strings. Recorded observations of these follow soon afterwards, but there is strong suggestion that two

kinds of violas d'amore existed towards the end of the seventeenth century, one with sympathetic strings and a smaller one without.

It was really during the eighteenth century that the viola d'amore as we know it today flourished. Interest was concentrated mostly in Austria, Germany, and Bohemia where composers and performers were often one and the same. Karl Stamitz and Friedrich Wilhelm Rust, for example, were undisputed virtuosi and their music takes full advantage of the viola d'amore's capabilities—double and triple stops (playing two or three notes at the same time), harmonics, and left-hand pizzicato (plucking rather than bowing the string). Another virtuoso, Attilio Ariosti, is credited with writing the first work for viola d'amore—a cantata for soprano, viola d'amore, and continuo dated 1690. Ariosti was not only an extraordinary performer and pedagogue, he vied with Handel as London's leading opera composer. His younger compatriot Antonio Vivaldi wrote eight very showy concerti for viola d'amore. J. S. Bach, on the other hand, was not interested in the instrument's technical capabilities and so gave it beautiful but simple single-line melodies in three cantatas (No. 36c, 152, and 205) and in the *St. John Passion.* Unfortunately these parts are played, more often than not, by muted violins or violas.

The emergence and triumph of the violin family pushed the viola d'amore out of music-making circles. There had never been viola d'amore ensembles, and by the nineteenth century the instrument was simply not powerful enough to keep up with the newcomers in chamber music or to rise above them in concerto works.

Historically, composers have been drawn to the unique timbre of the viola d'amore. Leopold Mozart, father of the great Wolfang Amadeus, remarked in his 1756 treatise on the violin, "It is a distinctive kind of fiddle which sounds especially charming in the stillness of

Quest
NATURE TOURS

NATURE TOURS
1991

Discover our natural world and travel with us to some of the world's most exciting destinations.

JULY
East African Wildlife Classic: July 1-19
Iceland-Fire and Ice I: July 4-17
Galapagos IV: July 17-27
Amazonia: July 27 - August 1

AUGUST
Iceland-Fire and Ice II: August 1-14

OCTOBER
Birds of Portugal and Spain October 13-22

NOVEMBER
Birds of Ecuador November 3-16
Costa Rica November 9-12
November 23-30

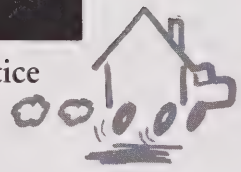
You will enjoy the friendly people who travel on our expertly led, small group tours. They are of all ages, have many diverse interests and backgrounds, and have one thing in common – a desire to explore, study, and experience some of the world's most interesting and stimulating natural areas.

For more information, detailed itineraries, and a copy of our 1991 Tour Catalogue, please contact:

WORLDWIDE ADVENTURES INC.
920 YONGE STREET, SUITE 747
TORONTO, ONTARIO M4W 3C7
TELEPHONE: (416) 963-9163
TOLL FREE IN NORTH AMERICA: 1-800-387-1483
ONTARIO REG. NO. 2667946

Moving?

Please give us six weeks notice of a change of address.



NAME

ADDRESS

CITY PROV. CODE

attach mailing label here

ROTUNDA SUBSCRIBERS CONTACT:
Rotunda, 35 Riviera Drive, Unit 17, Markham, Ontario, L3R 8N4 *or call* (416) 946-0406
ROM MEMBERS CONTACT:
Membership Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6, (416) 586-5700

LLADRÓ

Ride in China
598-1383

Exclusively distributed by
GENIN TRUDEAU

THE ART OF REFRIGERATION

Winner of the "Design Excellence Award," the 500 Series offers exciting eurostyled white and glass interiors, 24" depth, capacities to 30 cu. ft., several combination model choices with widths ranging from 30" to 72", exterior beauty and the reliability of a high performance system, backed by our 12-Year Protection Plan.

For more information contact:
EUROCLEAN CANADA INC. 866 Langs Dr. Cambridge, Ont. N3H 2N7
1-800-265-8143

the evening." This special-effects quality of the viola d'amore made it popular with nineteenth- and twentieth-century opera composers, who used it for moonlit or poignant scenes. Puccini, for example, calls for a viola d'amore to be played backstage during the "Humming Chorus" of Act II of *Madama Butterfly*. Clearly he wanted a vague, shimmering sound floating out over the chorus but, sadly, few audiences ever hear these wishes realized. Viola d'amore players are hard to find (it's a Catch-22 supply-and-demand situation) and in these budget-conscious times, they are viewed as an unnecessary expense. The Canadian Opera Company's general director Brian Dickie laments, "I can't think of *Butterfly* where a viola d'amore has been used. It would be very lovely indeed, the sound is so different."

Puccini was not the only one drawn to this exotic instrument. Meyerbeer's *Les Huguenots*, Massenet's *Le Jongleur de Notre Dame*, Janâcék's *Makropoulos Affair*, and Ginastera's *Don Rodrigo* all include viola d'amore solos. They are rarely played as such. Celebrated early twentieth-century composers, including Frank Martin and Paul Hindemith, and contemporary ones as well, have given the viola d'amore further opportunities in the concert hall. These works have been recorded, but if you want to hear the viola d'amore in all its glory, your best bet is the music of Vivaldi. There are a number of performances to choose from but my favourite is the Philips compact disc recording featuring Massimo Paris with I Musici in six of the eight Vivaldi viola d'amore concerti.

But before you go record shopping, go to the ROM to see the viola d'amore. It will be love at first sight.

CYNTHIA DANN-BEARDSLEY
Cynthia Dann-Beardsley is a Toronto arts journalist. She is a producer for several music programs including CBC Radio's "Stereo Morning" and CJRT's "A Night at the Opera"

Lost Treasures, Popularizing Science

IN 1989 A UNIQUE AND IRREPLACEable document called Mappa Mundi, which rested in Hereford Cathedral in England, was put up for auction, an event that occasioned a great deal of publicity about some of the dangers facing Britain's material heritage. The *Sunday Times Magazine*, for example, commissioned Roy Strong, the former director of the Victoria and Albert Museum, to write an article about some of the nation's treasures lost long ago through natural calamities or centuries of civil and religious strife. Strong, now retired, has expanded his piece into the text (he calls it an essay) for a richly illustrated book, ***Lost Treasures of Britain*** (Penguin, $40), which has itself stirred up some controversy in the museum world.

Strong deals with palaces and private homes, as well as crown jewels and works of art. He begins in Tudor times, when such treasures first became commonly known through visual images rather than merely literary descriptions. He ends on the eve of the Victorian era, when photography was about to become commonplace. So the prospects for picture research were intriguing. Such is the level of the graphic side of this project, in fact, that a browser might easily overlook this work amid all the lavishly illustrated books on popular history with a similar appearance. But this is not the quick flip through the past to which we've become accustomed with the oversized format. Strong has a thesis, a surprising one, and he presents it cogently.

His argument revolves around what might be called historical ecology, an "unimpeded cycle of creation and destruction," which, though man-made, resembles a function of Nature and is easily thrown into imbalance. In only four days, during the Great Fire of 1666, "the London of Chaucer and of Shakespeare vanished." Approximately 13,000 houses and 109 churches were destroyed. But in the process the eventual glories of Georgian London were made possible; Old St. Paul's had to be ruined before Wren's St. Paul's could begin. And so on. A more complex example concerns royal palaces, surprisingly few of which have survived. Henry VIII's Hampton Court is a mere shell, for example. Not even that much can be said for Nonsuch Palace, which the same monarch built with some of the wealth pouring into his treasury from the dissolution of the monasteries and related outrages—a frenzy of destruction of cultural property probably unmatched in our consciousness until the Cultural Revolution in China.

Yet, paradoxically, Henry was also of course a great patron of all the arts. In the 1530s he moved his court to Whitehall Palace, dooming Nonsuch to a short life of only 150 years and a slow death at the hands of Cromwell and others. When Whitehall was burned accidentally in 1698, the casualties included the famous wall-painting of Henry and his court by Hans Holbein (a painter with particularly bad luck in these matters). The role of Whitehall was then taken over by the Palace of Westminster, parts of which dated to the eleventh century; its own disappearance in a fire in 1834 resulted in two of J. M. W. Turner's most memorable paintings. We get the point. Each loss enriches what remains, which is left to be replaced another day.

Hardly the views of a typical museum director, but then Strong is critical of his former colleagues, or at least of the preservationist movement with its everything-old-is-valuable attitude. He accuses them of being victims of the politics of the past, just as the Tudor antiquaries were when, to legitimize the dynasty's Welsh origins, they ransacked myth and legend for links to King Arthur. At the very least he feels that they are still tied to an outmoded and inorganic Victorian idea of the "museum society"—the idea of heritage as a commodity, which grew out of a psychic need for Olde England, as an antidote to the combined horrors of first the French Revolution and then industrialism. In presenting his brief, Strong writes a good deal about the history of the idea of history. In the process he turns out a valuable as well as an attractive book whose virtues can only be hinted at in this small space.

Other new books of interest:

• ***North Pole South Pole*** by Bernard Stonehouse (McGraw-Hill Ryerson, $24.95) is clearly a warm-up exercise for the massive polar encyclopaedia the author is now compiling, for in his main texts and sidebars, and in the images he chooses, he ranges over the history, geology, and ecology of the two polar regions. Somewhat unusually for a European, the author started out as a South Pole specialist, adding an interest in the Arctic relatively late

in life. This is a bonus for Canadian readers, because he can still write excitedly about matters we tend to be already familiar with—the Ross and Franklin expeditions, for example—while distilling his greater knowledge for the benefit of those of us who know comparatively little of Antarctica. His theme, in a nutshell, is that the two have less in common than we imagine.

• In a somewhat related area is ***White Bear: Encounters with the Master of the Arctic Ice*** by Charles T. Faezel (Fitzhenry & Whiteside, $28.50), an American geologist and, as compared to Stonehouse, a mere popularizer. The value of the book would seem to be the way the author draws from Soviet and Scandinavian sources as well as the Canadian ones more familiar to us (but no less exotic to him). Like so many American visitors, he is fascinated by the polar bear problems of Churchill, Manitoba, which the municipal authorities there have converted so skilfully into a tourist windfall.

• This whole complicated question of scientific popularizing comes into play with several other recent books as well. ***The Animal Contract*** by Desmond Morris (General, $22.95) might raise readers' initial suspicions, even without the fact that it is based on a British documentary series of the same name. After all, Morris, the author of *The Naked Ape* and other such works, enjoys a televised celebrity that has eclipsed his importance as a zoologist per se: he long ago became more performing educator than scientific researcher. But in fact the book takes the theme for the series—that "there should be a bill of rights for animals" to guard their place in the natural order of things—and turns it into an eloquent piece of exposition, "a personal statement about the way our species have been behaving towards other animals." This is no lavish picture-book. It doesn't need to be, for it's not just a souvenir of the TV-watching experience.

• The Canadian marine geologist Dr. Robert D. Ballard is another case in point, though a very different one. If not quite so well known as, say, Dr. David Suzuki, he conveys the same sense of being able to disseminate the fruits of his work to the greatest number, and broadest spectrum of people. But then his field is by its nature highly dramatic—shipwrecks. This field has made even the most scholarly specialists, such as George F. Bass of the University of Pennsylvania, seem more adventurers than scientists as far as the public is concerned.

Ballard is the most conspicuous Canadian in the ever-widening cast of people worldwide to apply the latest robotics technology to underwater archaeology, most famously in 1985 with the case of the *Titanic*. His new book ***The Discovery of the Bismarck***, written with Rich Archbold (Penguin, $40), deals with a somewhat similar case.

The *Bismarck*, a vessel of about the same size as the *Titanic*, was Nazi Germany's prize battleship and was considered almost invulnerable. But after it sank HMS *Hood*, "the most-loved ship in the [Royal] Navy" with the loss of 1400 lives, Winston Churchill gave his famous order: "Sink the *Bismarck*!" It wasn't easy, but the British did it. The great ship went down later in 1941 off the Atlantic coast of France and settled at a depth of 4785 metres—much deeper than the *Titanic*.

The Discovery of the Bismarck is the type of book Ballard and his team seem to be perfecting, full of detailed reconstructions, folding plates, and intriguing underwater photography, and with the story of the ship interwoven with an account of how it was located and explored. Ballard has another new book out as well: ***The Lost Wreck of the Isis*** (Random House, $16.95), an account for adolescents of his work on the deepest ancient wreck so far examined, a Roman merchant vessel from the fourth century A.D.

DOUGLAS FETHERLING
Douglas Fetherling is literary editor of the Kingston Whig-Standard

Cruise with Swan Hellenic to discover the legacies of the Celts amongst magnificent scenery, or take an Art Treasures Tour of England's historic houses. Both the cruise and tour are accompanied by specialist guest lecturers, who will give you a greater insight into all there is to see.

The Celtic West. 24 June-11 July.
An unusual exploration of the Celtic world from Southern Eire to the remote Scottish Isles on a leisurely cruise with just 250 fellow passengers.

Great Houses & Gardens of England.
18-30 May. 24 August-5 September.
Discover a wealth of superb architecture, furniture, paintings and classical gardens. Highlights include Sandringham, Castle Howard and Broadlands.

For full details of these and other Swan Hellenic cruises or tours, call or write for the brochures.

Blyth & Company
68 Scollard Street,
Toronto, Ontario M5R 1G2.
(416) 964-2569
Toll Free Ontario 1-800-387-5603
All Other Provinces 1-800-387-1387.

EXPLORE CELTIC BRITAIN. OR ENGLAND'S GREAT HOUSES

SWAN HELLENIC

Ont Reg No 1980115

Architect and Philanthropist

With reference to Katherine Ashenburg's article "The Canadian Centre for Architecture" in the Spring 1991 issue of *Rotunda* (Volume 23, number 4), the omission of Phyllis Lambert's name as consulting architect for the Centre Canadien d'Architecture/Canadian Centre for Architecture in Montreal cannot pass without comment.

Whilst acknowledging Phyllis Lambert's role in the conception, delivery, and rearing of the Centre, little mention is made in the article of the enormous contribution which Phyllis Lambert, herself an architect, has made in the broad field of architecture over the past 30 or more years. It was through her agency that Mies van der Rohe was commissioned to design the Seagram Building (1958) in New York, and since that time her commitment to architecture and scholarship has been absolute. Whilst Lambert's name appears nowhere on the building, it is clear that she not only endowed it, but had much to do with its design.

OLGA M. WILLIAMS,
B.ARCH., RIBA,
TORONTO

FURTHER READING

(compiled with the assistance of the authors and the Library of the Royal Ontario Museum)

• Of Busts and Beauty

Hollander, Anne, *Seeing Through Clothes,* Viking Press (1978).
Nodelmann, Sheldon, "How to Read a Roman Portrait," *Art in America* 63 (Portrait Issue) (January 1975) pp. 27-33.
Wood, Susan, *Roman Portrait Sculpture 217-260 A.D. The Transformation of an Artistic Tradition,* Leiden (1986).

• Into the Heart of the Matter

———————, "Voicing Varied Opinions," *Museum News,* Volume 68, number 2 (March/April 1989) pp. 49-52.
Dickerson, Amina, "Redressing the Balance," *Museums,* Volume 91, number 2 (February 1991) pp. 21-23.
Garfield, Donald, "Dimensions of Diversity," *Museum News,* Volume 68, number 2 (March/April 1989) pp. 43-48.
Gathercole, P. and Lowenthal, D, *The Politics of the Past,* Unwin Lyman Ltd. (1990).
Lavine, Stephen D., "Museums and Multiculturalism, Who is in Control?" *Museum News,* Volume 68, number 2 (March/April 1989) pp. 36-42.
McMaster, Gerald, "Problems of Representation Our Home, BUT the Natives' Land." *Muse,* Volume VIII, number 3 (fall 1990) pp. 35-38.

• Just Swimming with Ichthyosaurs

McGowan, Christopher, *Dinosaurs, Spitfires, and Sea Dragons,* Harvard University Press (1991).

• Art on the Rails

Hart, E. J., *The Selling of Canada,* Altitude Publishing Ltd. (1983).
Reid, Dennis, *Lucius R. O'Brien: Visions of Victorian Canada,* Art Gallery of Ontario (1990).
Thom, Ian, *Murals from a Great Canadian Train,* Art Global (1986).

• The Flourish of Snuff Boxes

Beaucamp-Markowsky, B., *Collection of 18th Century Porcelain Boxes,* Rijksmuseum, Amsterdam (1989).
Le Corbeiller, Clare, *European and American Snuff Boxes 1730-1830,* Viking Press (1966).

Royal Tours
Tours Above The Ordinary

FALL CAVALCADE OF COLOUR CRUISE
NEW YORK TO MONTREAL
14th/21st OCTOBER 1991

Enjoy the charm of New England, the scenic beauty of the Maritimes and the fascination of French Canada on this Royal Tour escorted cruise from New York. We have reserved outside staterooms on the intimate, elegant and yacht-like Golden Odyssey for this cruise. All inclusive from $2778.00 per person twin.

BERMUDA
28th JULY/4th AUGUST 1991

Cruise to St. George's and Hamilton and enjoy five days on this most attractive island. Our cruise ship the award winning Nordic Prince ties up dock side and we use it as our downtown delux hotel to explore this delightfully intimate charming island. For the golf enthusiast special arrangements are available for you to play five of the island's most challenging and physically beautiful courses. All inclusive from $2275.00 per person twin.

LONDON SHOW TOUR WITH A DIFFERENCE
30th OCTOBER/
8th NOVEMBER
1991

A show tour with a difference – we spend four days in historic Canterbury and four days in exciting London . . . escorted from Toronto. Includes: airfare, most meals, superior accommodation, British Airways flights, best seats for London's top shows, comprehensive sightseeing, many special features.

1992 WORLD FIGURE SKATING CHAMPIONSHIPS
SAN FRANCISCO
23rd/30th MARCH 1992

An escorted tour to San Francisco to support the Canadian Figure Skating Champions as they compete against the world's best in their annual competition. Tickets are at a premium following the Canadians' performances in Halifax and Munich. Package from Toronto includes: airfare, airport/hotel/airport transfers, delux hotel accommodation, all taxes, all ticket events including "Parade of the Stars", insurance. All inclusive $2147.00 (subject to change) per person twin.

For complete details on all Royal Tours contact

Royal Travel Agency
1250 South Service Road/Dixie Mall
Mississauga, Ontario L5E 1V4
274-2597

Peeling Away the Skin

THE CHINESE LIONS STAND LIKE MAJESTIC GUARDS IN THE garden of the Royal Ontario Museum from late spring until early fall. For the rest of the year they are covered and bound under several layers of plastic wrap, imprisoned or protected depending upon one's point of view. Photographer Ed Gajdel is fascinated by the many ways in which people perceive objects, especially in changing circumstances. By manipulating the printing process for a shot of one of the wrapped lions, he stripped away detail to reveal the lion within. The one true lion?

OMBRE ROSE

The one fragrance that will make you forget all others.

Ombre Rose by Jean-Charles Brosseau

No1

The Classic Fragrance

from

LAURA ASHLEY